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AUGUST 27, 1905.

**M**UCH has already been written about the origin of Weber's "Der Freischütz," and now that the Paris Grand Opéra is to bring it out in a new mise-en-scène, fresh discussion has naturally been caused regarding the opera. As many conflicting and legendary stories are afloat concerning "Der Freischütz" the readers of THE MUSICAL COURIER may take especial interest in some of the later and authentic researches in the matter.

The source of the "Freischütz" text, as proven by the Saxon, Dr. Graeffe, some thirty years ago, was a so called "Gespensterbuch," published by Laun & Apel in 1810, which contained the plot of the opera, but only as repeated from still another ghost story book. The "Freischütz" legend had been, in fact, an old folks tale which used to be told around Bohemia as far back as 1710. As the story went, Georg Schmid, an eighteen year old clerk, and a passionate hunter, is induced by a huntsman of noble birth to mold magic bullets with him on Abdon's day. The two came together on the Kreuzweg, at the fall of night. Schmid is made to undress, step inside a circle drawn by the "Jäger" with his hunting knife, and then to deny God and the Holy Trinity. Armed with glowing coals and bullet molds they then set to work, and as they pursue their unhallowed task the ghost appears—the same ghost whose representation, real enough to be possible, and yet not so definite as to rob him of his eerie fascination, is still one of the most difficult tasks in the production of "Der Freischütz." The black huntsman demands the bullets, and when they are refused, he throws upon the fire something, the evil odor of which deafens the two culprits and hurls them lifeless to the ground. According to the legend, the apparition here disappears. The clerk, however, later confesses the story and is sentenced first to burning at the stake, and then to imprisonment, for his impiety.

As to the history of the music, Royal Musikdirektor Jähns, of Berlin, has gathered together the following authentic dates:

In the autumn of 1816 Weber became acquainted with Kind, the librettist of the legend. By February, 1817, composer and librettist were already so intimate that Weber in this month held a decisive interview with Kind over the "Probeschuss" (as the opera was first to have been called). On March 3 Kind must have completed the libretto, for on that day Weber sent him, in payment for the manuscript of the "Jägersbräut" (the second title of the work), twenty Dutch ducats. The first number which Weber himself composed was the music to the duet between Agathe and Aennchen, "Schelm halt fest," which he wrote on July 2, 1817, remarking in his diary: "The first note of the 'Jägersbräut' written down."

Sickness and preoccupation with other compositions hindered Weber from completing his work, and the opera was not finished until May 13, 1820. The overture was the last number to be composed, and the beautiful "Gruselige Lied," with which Aennchen seeks to comfort Agathe, was written only three weeks before the première, which took place in Berlin on June 18, 1821. It was ridiculously said that Weber gave himself out to be dead, in hope that his work might win success through sympathy, if not through merit. This legendary ruse, however, was hardly needed, for the

work, once heard, leaped into the circle of immortal operas. It is interesting to know that Spohr also at one time contemplated writing a "Freischütz." He was at work on the same material, and dropped it on news of Weber's previous occupation of the field. In view of Spohr's contempt for Weber's powers of composition, it would have been intensely interesting to have him write a rival opera on the same subject. Then there would be some comparison of themes, and of the "influence" of each on the other!

Felix Mottl recently published in the Paris Figaro an account of the new chromatic harp manufactured by Lyon, of Paris, an article in which he sings the praise of the new instrument in all the twenty-four keys. Alfred Kastner, of London, a harpist of great practical experience, takes issue with Mottl on the question, and writes of it in the Leipsi. Signale as follows:

"This question is of importance to every conductor and orchestra composer, and requires to be considered from various sides, and no one can be so competent to judge of

duce, and for which, of all great composers, the moderns have especial preference—and in most significant measure none other than Richard Strauss himself, whose compositions now dominate concert repertoires the world over. Of what use is the chromatic harp in such cases? On the contrary, it is incapable of use. Its very value would limit it in the rendering of the 'Fire Music' from 'Walküre' and other orchestral pieces similar in character, which, at the hands of good, efficient harpists, are always capable of performance on the pedal harp.

"I therefore believe that the case is an evident one, and that there can be no doubt not only as to whether the pedal harp is to be pushed aside within an appreciable time, but even that it will remain an inevitable necessity until the chromatic harp shall have been improved to such a degree that all of the above mentioned effects—which are to be met with in almost every modern orchestral selection or modern opera—can be rendered on the new invention.

"That the pedals do cause great difficulty in harp playing is a fact well established, and a chromatic harp without pedals on which one could play everything that can be performed on a pedal harp would be the ideal of which we harpists scarcely dare to dream. Now, the only thing remaining for us is to have a chromatic harp at hand in the orchestra ready for use in the very few cases where it is really needed.

"As far as the 'invention' of the new instrument is concerned, moreover, it is really no new discovery, for similar ones were made 100 years ago—a fact that may be learned on consulting any music lexicon. An example of these harps is on exhibition in London at the South Kensington Museum. This demonstrates most clearly that before all others the pedal harp is the unique, and the only one with unimpeachable title.

"In conclusion, just one more remark. Conductor Mottl argues the ephemeral life of the pedal harp from the fact that it is little employed in the orchestration of the classicists. To this point I must reply that the invention of our double pedal harp (for the simple pedal instrument existed long before) dates only from the twentieth year of the previous century; otherwise the classicists doubtless would have put it to rich use."

Hans Gregor, the director of the new Berlin Comic Opera, which is to open its doors here in the autumn, has written an interesting article called "Die Aufgabe des modernen Opernregisseurs," which appeared in the Leipsi. Neueste Nachrichten. As Gregor is a man of great ability, experience and initiative, his opinions are well worth reading. He says:

"Our opera is much, much more retrogressive than our theatre. In acting, even if we take only the last thirty years as witness, we have made definite stages in advance, to wit: Die Meininger, L'Arronge (Deutsches Theatre), Brahm (Deutsches Theatre) and Reinhardt. In opera, however, we play as we played in the middle of the last century, and Bayreuth alone is benefited by a certain sort of opera style.

"The cause of this, in my opinion, is that everywhere, with the single possible exception of Munich (Fossati, for instance, and his staging of Mozart), the first and deciding word as to the staging belongs to the orchestra conductor.

"The stage, however, is not a concert hall. Everywhere, in theatre and opera alike, the stage must represent life, and that people who really have something to say to each other should sing a quintet, standing forward over the footlights, shoulder to shoulder and face to the public, is an absurdity. In order fully to solve its problem the opera needs theatrical organization as well as the drama. Therefore there is need of a counterpart to the conductor, who naturally tries to mold the opera principally from the musical side, a counterpart who will not tolerate that out of regard for the musical production the scenic effect shall



ANTONIA MIELKE.

it as the harpist himself. Moreover, the musical world must know what the matter involves.

"First of all, then, I must explain that I absolutely am not hostile to this invention on the ground of principle, but that I have taken pains to study out its probable advantages; its advantages, however, I find to be small in comparison with those of the pedal harp, and to be counterbalanced by extremely weighty disadvantages. To my regret I must contradict Conductor Mottl—and I have the honor of his personal acquaintance—when he asserts that the Lyon chromatic harp will "own the future." Herr Mottl himself concedes that this harp is useless in the reproduction of glissandos and double notes (and the last named species of technic is well known to be made possible only through the pedals). This one point, however, is quite sufficient to establish my view. For these (glissandos and double notes) bring about just those utterly unique and magical effects which no other instrument can pro-

suffer loss; yes, a man who, in case there is a conflict, where 'the heart does not entirely recover from the strife between duties,' has enough perception and strength not only not to tolerate the lowering of the drama to the plane of the concert platform, because it 'seems to advance the score,' but he who, in case a compromise is necessary, wins a manly compromise that favors the performance, for which he is answerable; he who, in passages where, according to his opinion, the theatrical effect stands first and the musical second, quietly and without scruple ranges the inferior point of view below the superior.

"Many times, also, I have found the regisseur himself to be a miniature kapellmeister, or, it may be, overlaid with knowledge, which he might well calmly leave to the gentleman at the desk. At home, at his writing table, he exactly reckons out the limits which very, very often the comfort of the singers, the vanity, self will and 'precedent' (word sacred in opera!) of the singers will probably set to his task of staging. Because he counts upon it, he does not trouble himself to look behind the fence which a retrogressive power of comprehension has set up, and to discover whether on the other side possibly lies some still good, fruitful and disposable new world, to repay (if only in the search) the pains of pushing back the fence.

"It was so—it must be so," argue three-fourths of the opera regisseurs.

"I also plead against the regisseur who, because as an old practitioner he trusts nothing to the singer, or because he fears that the conductor will poke his baton through some of his fine ideas, does not disclose new possibilities to singers and ensemble; who does not question, before he sacrifices anything to his conviction: 'For the sake of success, for the proper illustration of the art work, would not a sacrifice on the side of the musical conducting be much more painless, and therefore much more practicable?'"

"In order to be concrete, let me give two practical examples: Firstly, one can imagine a case in which a singer has to take a high tone in a scene where he is to be struck down. He sings it to the delight of the kapellmeister and all musical people, but in a contradictory position, with his head shoved into his neck, because he cannot take—I almost said the 'confounded' tone. Now, I consider the crime the less to sing with the chin resting on the chest, face bent forward and eyes on the ground, and producing a less beautiful tone—as would be characteristic.

Secondly, suppose a woman is playing a scene like the letter writing scene in 'Kabale und Liebe,' third act, the passage between Luise and Wurm. In a certain place her weeping is to choke off her song, and the composer provides a pause in which she may control herself, and then go on writing and singing. Now, it may very easily happen, for artist individualities are not all the same, that the lady absolutely does not understand how to accommodate herself to the time allotted her by the composer. She

renders the spirit of the foregoing in a great and moving way, but the few measures of pause, which the composer granted her because he, perhaps, as he wrote, had before his eyes an artist who attacked her roles less from within than without, have no meaning for her. Although musically finished, she is not inwardly finished, and to compel her to put finish into this exactly and clearly designated passage involves forcing her either to pass over the crisis in a superficial way, or with a powerful jerk to bring her emotion to a standstill, at the place where it is, when the orchestra and conductor constrain it to a new phase.

"In my opinion, that is the less of two evils in this art dilemma.

"Please, Herr Kapellmeister, how many measures' pause does the lady have?"

"Five."

"Then give her ten."

"That is about the way I would be understood. Here, as everywhere, it always depends upon the 'how,' and on the fact that measure, artistic refinement and intelligence are in the work, instead of caprice, irreverence and seeking for effect."

Antonia Meilke, the famous prima donna, sailed for America last week to fill a unique engagement. She has gone to New London, Conn., to live for a year with Mr. and Mrs. George S. Palmer, where she will devote herself exclusively to instructing Mrs. Palmer in the way the singer should go. In olden times European monarchs occasionally engaged celebrated artists and kept them at their courts for their own exclusive use, but this is the first instance on record where an American has engaged outright for his own private interest and for a year's time a great European artist of worldwide reputation.

Mrs. Palmer's maiden name was Neva Fenno, and that will be her stage name should she embark upon an artistic career. She is a beautiful young woman of twenty-five and has a lovely soprano voice of pure dramatic quality and of peculiarly sympathetic timbre. Before her marriage, four years ago, she studied for three years in New York with McKinley with a view to becoming a professional singer. After marrying, her interest in her art waned for a time, which was but natural, for Mr. Palmer is a man of wealth and social prominence, and the new life of affluence offered many allurements.

However, her love for music returned and her desire to cultivate the beautiful voice with which nature had endowed her became stronger and stronger. Mr. Palmer was no less desirous to have her do so. A man of keen intellect, big heart and great force of character, absolutely devoted to his gifted young wife, no sacrifice was too great for him to make in her interests. A year ago he brought her to Europe, determined to give her the best advantages the Continent afforded. He took her first to Paris, intending to have her study with Jean de Reszké, but later changed his mind and brought her to Berlin, where she studied last winter with Madame Mielke and made remarkable progress. Mr. Palmer returned to America to attend to his manufacturing interests.

Partly on account of the unpleasant separation, but more to have his wife enjoy the unique advantage of having a great artist for a whole year all to herself, he engaged Madame Mielke outright. Habitues of the New York Metropolitan Opera will remember Madame Mielke's brilliant appearances there as Lilli Lehmann's successor some twelve years ago. She spent two seasons in America and sang also in concert and oratorio with leading orchestral and singing societies. One of her stanchest friends, who swore by her, was the late Anton Seidl. Madame Mielke was educated originally in the old Italian school of singing and during the first few years of her stage career she sang

Italian coloratura roles, always with great success. Later she took up dramatic roles, in which she achieved worldwide fame. During the twenty-five years of her operatic career she had engagements in Vienna, St. Petersburg, Rotterdam, New York, Leipzig, Cologne and other cities, and she appeared as "guest" in nearly every important opera house on the Continent. Four years ago she retired from the stage and for the past three years has taught here. Her gifts for instructing are wonderful. Every talented pupil that has followed her implicitly has had the best there was in her brought out. She has no patience with mediocrities, however, no matter how long their purse strings.

Mrs. Palmer certainly has a wonderful opportunity to make the most of her talents. Madame Mielke takes a great personal interest in her pupil and it was this interest, more than the princely pay, that prompted her to go. It is an interesting affair and an object lesson to other wealthy Americans.

Ruggero Leoncavallo, the composer of "Der Roland von Berlin," has undertaken the musical setting to a three act comic opera, "Figaro's Youth." Victorien Sardou, the famous French playwright, has already written the libretto, and Leoncavallo has gone to Spain in order to study up local melodies for the work.

Alfred Wittenberg, the well known violinist; Frederic Lamond, pianist, and Franz Borsch, 'cellist, have formed a new trio organization which will give concerts in Berlin this winter.

A mushroom crop of operatic chorus schools is springing up in some of the leading German cities. Both Weimar and Nürnberg are to have such institutions in connection with their local theatres, and in Leipzig an opera-choral school has been set up with private capital. The lack of efficient pedagogical equipment in this particular line has long been felt in German opera, and it is to be hoped that conscientious work in these three schools will make excellent operatic choral material easily procurable.

Enrico Bossi, whose oratorio, "Paradise Lost," won such pronounced success at the Dortmund music festival last May, has finished a new work for baritone, chorus and orchestra, entitled "The Blind Man." The composition is dedicated to Alexander Heinemann, whose magnificent singing of the chief baritone role of "Paradise Lost" at Dortmund greatly impressed the composer.

Hugo Kaun is recuperating in the Bad Kissingen. His "Falstaff," which, as I announced last week, will be brought out by the Chicago Orchestra, under Stock, is also to be performed the coming season by Wilhelm Berger with the Meiningen Orchestra, by Hugo Raabe with the Kaim Orchestra, of Munich, and by Traugott Ochs with his Bielefeld Symphony Orchestra.

Dr. Otto Neitzel's new comic opera, "Walhal im Not," which had a very successful première at Bremen last

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spring, will be given here this season by the Berlin West Side Opera.

Among the soloists thus far definitely engaged for the Philharmonic concerts under Nikisch the coming season are Mark Hambourg, Edith Walker and Fritz Kreisler.

Kurt Schindler, the young conductor who has been active at the Berlin Royal Opera during the past season, has signed a three years' contract with Conried for the New York Metropolitan Opera. Schindler is very gifted, both as conductor and composer, and he is an especial protégé of Dr. Carl Muck, who secured for him the engagement at the Royal Opera.

Leopold Godowsky, together with his family and his assistant, Maurice Aronson, is spending the summer at Schierke, in the Harz Mountains. Godowsky is so delighted with the Harz that he contemplates building a villa there next year.

Rubinstein's "Demon" is to be presented at Monte Carlo the coming season. Sigrid Arnoldson and Scialapin, the great Russian bass, are to sing the principal parts.

Dr. Arnold Schering, a former editor of the *Leipziger Signale für die Musikalische Welt*, has lately published a history of instrumental concerts from their beginning up to the present time.

Hans Gregor, whose remarks on efficient opera production I have given in another paragraph of this letter, proposes to put on the boards a new German translation of Bizet's "Carmen." As the *Signale für die Musikalische Welt* aptly remarks, "At last there's someone who has sympathy for the German language!"

The Kaimaal in Munich will in future bear the title of the Munich Tonhalle. This change of name was rendered necessary by the fact that the Kaim Orchestra, with its increasing reputation and activity, has built up a large concert business outside of Munich, and on this account people who went to the "Kaim" hall, thinking to hear the orchestra, have been disappointed by finding concerts by other organizations in progress.

The first steps have been taken toward founding a city orchestra at Halle. A special committee has recommended that an orchestra of forty-six men be organized, without any municipal contribution, and with an income and outlay budget to balance with 75,000 marks. An agreement has already been concluded with the director of the town theatre, by which he engages the city orchestra for theatrical performances at the monthly hire of 4,500 marks. Furthermore, the most influential musical associations of the town have pledged their hearty support. It is hoped that the new organization will get under way by next year. As to its continued existence without municipal aid, however, only the future can tell.

The intense patriotic feeling reflected in some of Grieg's lyric pieces, as for instance, "Vaterlandslieb," is put into definite expression in a letter from the venerable Norwegian

to a well known music publisher of Berlin: "I thank you heartily," he writes, "for your wishes as regards the new era in my fatherland, and your congratulations upon Norway's young liberty. You can imagine how thankful I am, and what ardent prayers I address to heaven, since it has allowed me to live and see this long wished for, ardently desired moment. Blessing rest upon everyone striving for freedom, and as History is the schoolmistress of Life, the present revolution in Norway will not be the last in the history of the world. We Norwegians are a grateful people, and we wish the nations well disposed to us, and those not so far advanced as we, the same success."

The 13th of August marked the 250th anniversary of the birth of Johann Christoph Denner, the inventor of the clarinet. Denner, whose father was a turner in horn, was very skillful in the manufacture of woodwind instruments. An attempt to improve the construction of the French schalmey (an instrument with cylindrical bore and simple reed) led him, in 1700, through the application of upper blowholes, to the discovery of the clarinet. Denner died at Nürnberg in 1707, but his business was conducted by his son, so that the invention was not lost to the world. It was not until 1750 that the clarinet became a standard instrument in the orchestra.

ARTHUR M. ABELL.

#### Examination Week at N. C. O. M.

THIS is examination week at the National Conservatory of Music, 47-49 West Twenty-fifth street (formerly 128 East Seventeenth street). Entrance examinations began yesterday in piano and organ. Today, September 13, is the time set apart for voice trial. The hours are from 10 a. m. to 12 m. and 2 to 4 p. m. and 8 to 9 p. m. Tomorrow, Thursday, examinations will be held in violin, cello, harp and all orchestral instruments in the morning from 10 o'clock to noon, and in the afternoon from 2 to 4 p. m. Saturday, September 16, is children's day. For this day special examinations will be held in piano and violin from 10 a. m. to 12 m., and from 2 to 4 p. m.

The National Conservatory opens its twenty-first scholastic year in its handsome and spacious new building.

The artistic faculty includes Rafael Joseffy, Adele Margulies, Leopold Lichtenberg, Eugene Dufrique, Leo Schulz, Henry T. Finck, Max Spicker, Chas. Heimoth and others.

#### A Protest.

LONDON, August 17, 1905.

To the Musical Courier:

With reference to an advertisement appearing in this issue, comparing the receipts of a lady violinist with those of Paderewski, and claiming them to be a record, I protest against this absolute fabrication. Kubelik holds the English records for receipts over any instrumentalist now before the public and over any violinist of the past hundred years.

HUGO GOERLITZ.

Paris Chambers, the American cornet-à-piston virtuoso, has just finished a very successful engagement at Wiesbaden.

#### TRIBUTE TO HENRY W. SAVAGE.

##### First Private Citizen to Be Honored With a Serenade by the United States Marine Band.

HENRY W. SAVAGE'S work in furthering the cause of good music in this country had graceful recognition in Washington last week, in the shape of a midnight serenade at the Raleigh Hotel, by the United States Marine Band. This is President Roosevelt's favorite organization, and is generally styled "The President's Band," although it is the official band of the United States Marine Corps, with seventy enlisted musicians, under the direction of Lieut. William H. Santlemaun. Both Sousa and Fanciulli are former directors of the band, which, until now, has never honored a private citizen with a serenade.

The city of Washington for a number of years has been one of the most loyal in the country to Mr. Savage's English Grand Opera Company. Last year the weeks when "Parsifal" and the English grand opera companies appeared in Washington were among the most successful during the season. After "Parsifal's" record breaking engagement, some sort of a testimonial to Mr. Savage for his efforts in presenting the masterpiece in English was considered, but nothing came of it. Last week the impresario returned to Washington for the first performance at the Columbia Theatre of George Ade's new play, "The Bad Samaritan," and musical friends immediately decided to give Mr. Savage a serenade.

It is not probable that the President had any part in the affair, but as the consent of the State Department is necessary when the Marine Band is to appear at any function, and as Mr. Savage and Mr. Roosevelt, as well as the new Assistant Secretary of State, Robert Bacon, are close personal friends, all having been classmates at Harvard, it is not unlikely that there was some official conniving when the musicians applied for permission to serenade the operatic manager.

The band appeared at the Raleigh Hotel after Mr. Savage returned from the theatre, and played selections from "Parsifal" and other grand operas, as well as a medley of airs from the lighter operas he has produced. Later they were all entertained at supper in the Raleigh banquet hall.



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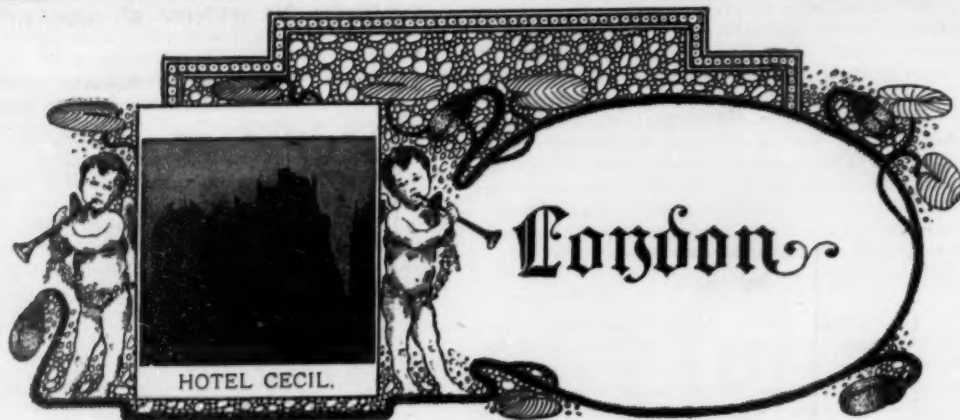
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## HOTEL CECIL, LONDON.

London, August 30, 1905.

THE Promenade concerts are going very strong, and there are crowded audiences every evening. The Wagner night seems to be most popular. Last Monday night when I looked in the hall was packed. Hidden behind some big palms at the side of the orchestra I saw some Rhine maidens. They wore correct evening dress and played muted violins instead of singing their sorrow at the loss of the gold.

Mr. Wood was playing the "Valhalla" music from "Rheingold," and his idea of placing the four first violins, who play the Rhine maidens' lament, a little way off from the rest of the orchestra, was singularly effective. The whole of this number was magnificently played by the orchestra, and did much to atone for some blemishes which occurred earlier in the evening in the "Parsifal" prelude.

Saturday night the first of the British novelties was played, a symphonic poem on Browning's "In a Balcony," by A. von Ahn Carse. The composer (whose parents are Danish) is one of the pet pupils of the Royal Academy, and has a gift for striking orchestration. His individuality has as yet not revealed itself in any other direction, for the work in question is largely filled with Wagnerisms. I think that such studentlike works scarcely deserve performance at public concerts—students' concerts are their proper locale. We are not without mature native musicians who have works ready which are more individual in character than such compositions as those of Mr. Carse. Mr. Wood is perhaps a little too ready to produce these student works for his British novelties.

On the same evening (Saturday) Cyril Scott's song, "Helen of Kirconnel," figured in the program. It is a clever work, its composer being one of the most promising of the young writers. Cyril Scott's style inclines one to call him an English Debussy.

Last week Max Bruch's new suite on Russian folk tunes was produced. It is a clever work—naturally not a great one. The composer has selected his material with evident care, and the various movements of the suite express a variety of sentiment, including, as they do, dances and a funeral march. The orchestration is good and the workmanship equally so. Is it not time, however, that composers should cease to "write up" Russian folk music? The native composers have composed quite enough fine music

with the material, and every musician of other countries apparently conceives it his duty to produce a Russian suite.

Mr. Wood has a novelty in orchestral instruments this year in the shape of two "pedal" tympani, which, instead of being tuned by the ordinary hand keys, are tuned like an ordinary pedal harp (which, by the way, will shortly be replaced by the new chromatic harp). It is undoubtedly a great improvement from the player's point of view, but it seemed to me (possibly it is a mistaken fancy) that the tone of the new drums is not so mellow as the older ones. The lower notes seemed coarser and more blatant.

The programs for this week are interesting. Three novelties are down for performance—"Nella Foresta nera," by Franchetti; a legend, "Der Schwan von Tuonela," by Jean Sibelius, and Strauss' symphony in F minor. Tonight the "New World" symphony will be played, also "Tod und Verklärung," and on Friday "Till Eulenspiegel" is on the program.

Choral music seems to be looking up in London. The Alexandra Palace Choral and Orchestral Society, who have an excellent conductor (Allen Gill), have issued a very strong program for the next season. "Gerontius" and "The Apostles" are to be sung, also Walford Davies' "Everyman," Cowen's "John Gilpin," concert performances of "The Flying Dutchman" and Gounod's "Faust," "Judas Maccabæus," "St. Paul," &c. The energetic conductor of the London Choral Society, Arthur Fagge, is drawing up a good program for this society and the well known suburban choir which he conducts, the Dulwich Philharmonic Society.

On the other hand, one must record the fact that the Finsbury Choral Association, which has done some fine work in London for many years, is to be wound up. It is a great pity, for Allen Gill, who conducted the society, used to give some fine performances, often of works rarely heard, and I have seen some very well known musicians listening to the concerts in North London.

Prof. Michael Hambourg tells me that he is going to establish a musical academy in London, to be called the "Hambourg Conservatoire of Music." The three brothers, Mark, Boris and Jan, will be professors in the new conservatoire, in addition to Hambourg père.

Nothing very startling is as yet announced for the autumn season, the chief item of interest so far being a re-

cital by Kreisler on September 30 and a recital by Mischa Elman in October. Some of the other prodigies, Vecsey and Florizel von Reuter, are reported to have gone into retirement for further study. But doubtless more new ones will crop up very soon.

There is to be a parliamentary candidate at the next general election will represent musical interests—Archibald McCleod. He has been put forward by the Music Sellers' Association of Great Britain, who naturally are going to make Mr. McCleod fight Mr. Caldwell for the representation of the Mid-Lanark Division. Mr. McCleod has already taken up his residence in the district, and is engaged in work there. He is reported to have said that if he can only get 500 votes Mr. Caldwell will be turned out, and that is the main object of his candidature. Everybody in the musical world in this country will wish him luck.

Signor Bonci, who recently ran away with a charming Florentine girl, is said to be trying to get a permanent appointment at the Austrian court and to settle down there. That would be a pity, for, though his morals may be a trifle shaky, Bonci's singing is irreproachable, and his retirement would be a distinct loss to the operatic stage. Only a few weeks ago he was captivating large audiences at the Waldorf Theatre.

Bonci has actually allowed himself to be interviewed at Milan on the affair! Anyway, it is a magnificent advertisement for him, if he is to go on singing.

Alice Esty is due in London in a few days, back from her visit to America. She is going to resume the operatic selections at the Coliseum, which were such a popular feature at that theatre last season. Such scenes as were given were produced in the best possible manner, the orchestra playing very creditably. Experiments such as these are bound to increase the interest of the general public in opera.

## Simon Buchhalter's Plans.

SIMON BUCHHALTER has reopened his second season in New York since his return from Europe. For this autumn and winter Mr. Buchhalter has planned to give a series of recitals for his pupils at the new Buchhalter studio, 647 Madison avenue, near Fifty-ninth street. Regarding the programs for these artistic afternoons, Mr. Buchhalter will adhere to his rule and provide surprises in the way of novelties not before heard in New York. He will play some standard favorites to be sure, but he is too intelligent to make up his programs on any cut and dried plans. As an interpreter of the classics, Mr. Buchhalter conveys a message to all who love and think deeply over what is beautiful and profound in the literature for the piano.

Mr. Buchhalter has been fortunate in his pupils. Among the most promising studying with him at the present time are Maude Müller and James S. Heath, both from Chicago. Both will be heard from in the course of time. Mr. Buchhalter has other pupils for whom it is easy to predict success.

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## BUFFALO.

BUFFALO, September 8, 1905.

HEGEL says: "Music is architecture translated from space into time." This aphorism may soon be exemplified in tangible form owing to the efforts of Hobart Weed and other musical enthusiasts. Mr. Weed and F. C. M. Lautz are the prime movers in the effort to have erected a music temple, possibly near the new Albright Art Gallery, in Delaware Park. There are, however, many east side patrons of music who would prefer the new edifice in the heart of the city. The site of the old Spalding estate on the corner of Main and Goodell streets, almost opposite the Teck Theatre, easily reached by several lines of trolleys, would be admirable. Mr. Weed and Mr. Lautz were responsible for our Buffalo Symphony Orchestra. If other men who have plenty of money will co-operate we shall not only have a temple of music within a year, but we may have a permanent orchestra. Who is better qualified to organize it than Ludwig Schenck, of Rochester? The wealthy Buffalonians who can, if they will, emulate the example set us by Pittsburg, are Frank and Charles Goodyear, J. T. Jones (the builder of Gulfport, Miss.), Trueman Avery, Seymour White, George and Harry Pierce, Robert Livingstone, Fryer, Edward Butler, Dr. Chas. Cary, Dr. Mann, Dr. Harrington, besides hundreds of wealthy German citizens, without whose aid music with us would be an unknown quantity.

The musical season opens in this city September 19 with a matinee and an evening concert by Sousa and his band. The concerts will be given at Convention Hall.

The sale of season tickets for the Boston Symphony concerts will begin September 1. The first concert will be given Wednesday evening, October 4, at Convention Hall.

The Buffalo School of Music will reopen September 18. Miss Lynch and Miss Showerman are celebrated for their efficiency as teachers and proficiency as musicians, and both are exponents of the Leschetizky methods.

Frances Helen Humphrey has returned to the Buckingham and will resume her instruction in vocal music, having spent a profitable summer in England and France.

Edward Randall Myer announces that his classes in vocal instruction will be resumed at his studio, 795 Elmwood avenue, September 11. Myer pupils are filling church and concert positions.

Emil R. Keuchen reopened his studio September 5 for organ and piano instruction. Mr. Keuchen is the organist of St. Paul's M. E. Church.

H. Francois Ferguson, assistant organist of St. Paul's Cathedral, played at St. John's (Episcopal) Chapel last Sunday in the absence of the regular organist.

A piano and violin recital was given at the Roycroft Salon recently by Sophie Fernow, pianist, of Rochester (who has her studio with Heinrich Jacobsen, violinist of the same city), and Clarence de Vaux-Royer, violinist, who until quite recently was connected with the Ithaca Conservatory of Music. Miss Fernow has just returned from studying with Sgambati.

VIRGINIA KEENE.

## Mrs. Eylau's First Season in Berlin.

MRS. WILHELM EYLAU, who on September 1 began her second season of piano teaching in Berlin, in the last year registered a phenomenal success. Beginning in July, 1904, with only one pupil, her class swiftly grew until every hour in her day was occupied. Those studying with her numbered twenty-nine advanced pianists, all taking hour lessons, and some applications for instruction she was obliged to refuse. The marvelous efficiency of Mrs. Eylau's methods, the usual conscientiousness of her teaching and the original power of valuable music analysis which she has displayed at her frequent class meetings have aided in bringing to her a surprising number of eager young students within an unprecedentedly short time. Moreover, the personal interest which Mrs. Eylau takes in each and every pupil and her keen intuition for successfully presenting musical laws to each individuality in the way most vivid to that individuality have contributed to make these pupils as a whole her very own in enthusiasm and loyalty. Those of Mrs. Eylau's class who have returned to America, although most of them had previously studied with various eminent German masters, joyfully sing her praises wherever they go, and are proud to register the fact that they have studied with this piano teacher of Berlin.

One feature of Mrs. Eylau's unparalleled success which is worthy of especial mention is that of all her pupils not one departed from her tuition a nervous wreck, and many are better in general health than they were before beginning lessons with her. This, too, is true in face of the fact that many have come to her with hand or arm muscles dangerously strained, utterly disappointed in all they had hoped for from foreign study, and that the complete change of method demanded by Mrs. Eylau in itself would naturally entail some little weariness, muscular and spiritual. To connoisseurs of the tragedies in Berlin student life this fact speaks more than volumes. It means that Mrs. Eylau's devotion to her teaching enables her to require less than the usual amount of physical and mental work—to show them exact means for attaining exact ends, instead of leaving them to grope blindly through hours of racking drudgery in order to find out things for themselves. It signifies that in her single minded interest in those who

study with her Mrs. Eylau guards against worry or pre-occupation to the end that she may be able the better to guide her pupils, put them thoroughly at ease and bring out the best in every one without making use of nerve wearing shouts and stentorian eloquence. The fact that her class undergoes no nervous strain and at the same time exhibits remarkable advancement is the merest demonstration that Mrs. Eylau has that rare intuitive sense of personality which, coupled with her extraordinary musical abilities, makes her teaching ideal, both in methods and in results.

## Enthusiasm For Heermann.

THE fourth of Hugo Heermann's violin recitals aroused more enthusiasm than ever. After each of his appearances Heermann was recalled a half dozen times, and at the end of the concert the demonstrations of delight continued for many minutes, and no method of applause was left untried. The clapping was almost drowned by shouting and stamping; hats, umbrellas, handkerchiefs and programs were wildly waved in the air, and the artist was fairly besieged in the anteroom by a crowd of congratulating friends, says the Australian of July 1, speaking of Hugo Heermann's fourth appearance in Melbourne. Heermann's command of every technical resource, extraordinary as it is, is overshadowed by his supreme artistic powers of interpretation. He has reached that stage at which the admiration of the artist is lost in grateful appreciation of his work.

Max Vogrich's one act opera, "The Mountain Widow," is to be done in Weimar soon.

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Wed. 20—Youngstown, Ohio (Evening)... Opera House.  
Thu. 21—Norwalk, Ohio (Matinee)... Gilger Theatre.  
Thu. 21—Toledo, Ohio (Evening)... Valentine Theatre.  
Fri. 22—Coldwater, Mich. (Matinee)... Tibbitt's Opera House.  
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PARIS, AUGUST 21, 1905.

[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of THE MUSICAL COURIER.]

**A**S promised in my last letter, the readers of THE MUSICAL COURIER will find in this issue further details of the Anton Rubinstein International Prize Competitions, which were held in Paris at the Salle Erard, beginning on the morning of August 3 and continuing for six consecutive days, including Sunday, from 9 in the morning until 7 in the evening.

There will also be found in this week's Paris letter the delayed picture of the gentlemen comprising the jury, which was taken specially for THE MUSICAL COURIER by Branger, of Paris. In order to distinguish easily one member from another of the jury let us begin with President Leopold Auer, of St. Petersburg, the handsome gentleman in the centre of the front row, as No. 1; then jump to the left end and read from face to face. No. 2, Fe. Barran, of Paris, is the secretary; No. 3, Victor Staub, Paris; No. 4, Dr. Otto Neitzel, Cologne; No. 5, Gustav Hollaender, Berlin; No. 6, M. de Nicolaieff, Tiflis; No. 7, Richard von Perger, Vienna; No. 8, M. von Pressmann, Rostow; No. 9, M. de Pouchalsky, Kiev; No. 10, Stanislas d'Eksier, Saratow (in front of whom stands the president); No. 11, Camille Chevillard, Paris; No. 12, Wilhelm Backhaus, Manchester (the prize winner); No. 13, Arthur de Greef, Brussels; No. 14, Daniel de Lange, Amsterdam; No. 15, Paul Braud, Paris; No. 16, Joseph Jemain, Paris; No. 17, Louis Dietl, Vienna.

On the day preceding the beginning of these contests some of the Paris papers announced all sorts of juries, including the names of Saint-Saëns, Th. Dubois, Diémer, Duvernoy, Pugno, Paderewski, Moszkowski, Marmontel, Felix Mottl, Scholz, &c. So that it became somewhat of a task to learn who really were on the jury. Most of the gentlemen mentioned became ill (at least indisposed), and repaired to the country for the benefit of their health, i. e., a vacation; two of them sent valid excuses, which were forwarded to THE MUSICAL COURIER for publication.

The program of the competing pianists, in each case, contained Parts II and III of the Rubinstein concerto in G major, with orchestral accompaniment; and a later solo division, including a prelude and fugue for four voices by Bach; an andante or an adagio of Mozart or Haydn; one of the following Beethoven sonatas: Op. 78, 81, 90, 101, 106, 109, 110, 111; a mazurka, a nocturne and a ballade by Chopin; one or two selections from Schumann's "Fantasie-stücke" or the "Kreisleriana," and an etude by Liszt.

Only persons of the male sex, aged from twenty to twenty-six years, were eligible, regardless of nationality, religion or musical training.

In the case of composers the program called for a piano concerto with orchestra (the piano part to be played by the composer); a sonata for piano alone, or with one or more stringed instruments—besides several shorter pieces for piano.

Wilhelm Backhaus, a native of Leipsic, but for three or four years past a resident of Manchester, England, little more than twenty-one years of age, was the fortunate winner of the prize, with 5,000 francs in money. His program included the Beethoven sonata, op. 106; "Kreisleriana" selections, and the Liszt "Campanella" etude—all of which were played in a convincing, masterly manner that decided the jury in his favor.

Backhaus was born at Leipsic on March 26, 1884, the

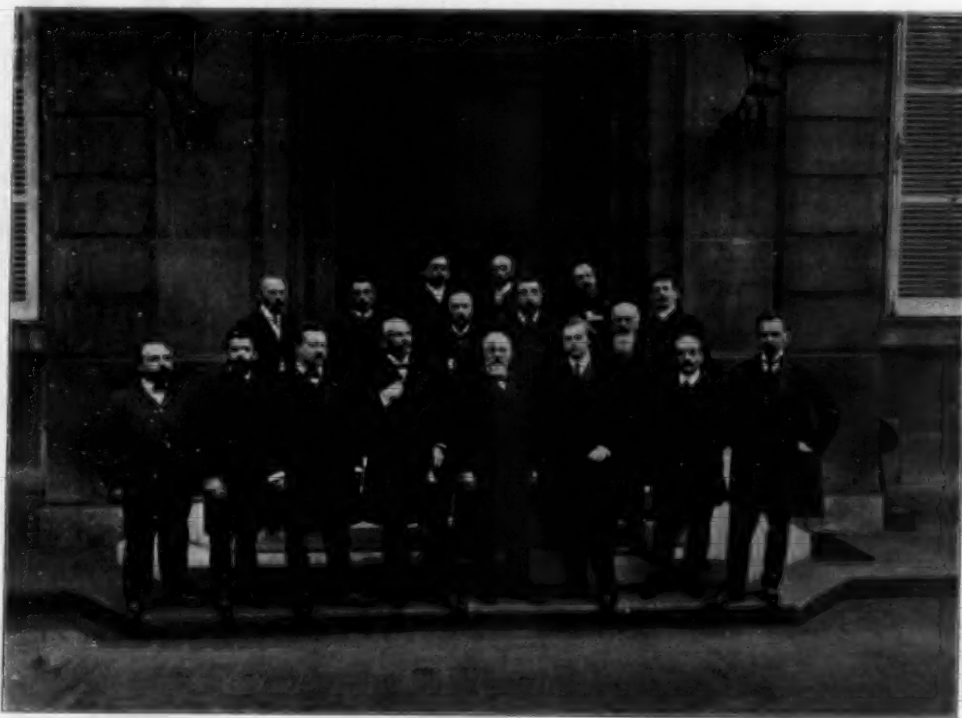


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THE RUBINSTEIN PRIZE JURY.

date (but not the day, as a prominent Paris journal had it) of Beethoven's death—a coincidence worth noting. As a pupil of Alois Reckendorf he graduated from the Leipsic Conservatorium in October, 1900, at the age of sixteen, and studied later with d'Albert and with Siloti. After that he concertized throughout England as a solo pianist and appeared also in conjunction with Kubelik. At present Backhaus is engaged as chief professor of piano at the Manchester (England) Royal College of Music.

Bruno Eisner, born at Vienna, 1884, was a remarkably close second—full of light and shade contrasts, temperamental, excitable, stormy—but the one first and only prize of 5,000 francs carried no provision of division with it, and had to remain intact, to be given, if awarded, to one person, and that happy person, as already noted, was the Beethoven-resembling Backhaus, Wilhelm. Other clever pianists were: Georges Swirsky (born Paris; 1884), neat and sympathetic, without being warm; Bruno Helberger (Frankfort, 1884), a charming Chopin player; Leonid Kreutzer (St. Petersburg, 1884), excellent Chopin-Schumann player; André Turcat (Marseilles, 1885), bravura technic. All these—Eisner, Swirsky, Helberger, Kreutzer

and Turcat—received honorable mention in the order named. The splendid technical ability of all the competing pianists was quite remarkable, one and all finishing with a brilliantly executed performance of an etude by Liszt and the majority of the young virtuosi demonstrating also fine musical qualities. Wladimir Drosdoff (St. Petersburg, 1882), for instance, was a musical pianist; so was Joseph Schwarz (St. Petersburg, 1883); Schlioma Pintel (Paris, 1880), a neat and satisfying performer; young Rafael Navas, too (a Spaniard), showed clean technic and the careful training given him by Wager Swayne; while Michael Zadora (Berlin, 1882), though in reality born in New York (East Seventy-fifth street) of Polish parents, displayed talent, temperament and other qualities that, under better control, could have won for him distinction from the jury as well as recognition from the public.

The number of competing pianists was twenty-five.

Of composers competing for the prize of 5,000 francs, there were only five in number. As not one of these, however, was adjudged sufficiently talented to claim the desired trophy, first honorable mention was given to Attilio Brugnoli, of Rome, and second mention to Bela Bartok, of Budapest. The other contestants were MM. Flament, Weinberg and Sagody—all showing certain musical and pleasing qualities.

Bartok, who was likewise among the competing pianists, had written, besides the necessary concerto and shorter pieces, a sonata for piano and violin, containing a second movement not unlike a Czardas and a third, that while being a bit bizarre, was none the less interesting.

Brugnoli proved himself not only a learned musician and gifted composer, but a remarkably clever pianist besides. He has ideas and development; has something to say and says it most gracefully. In his concerto for piano and orchestra, however, he treated the solo instrument as belonging to the orchestra rather than in the conventional manner. His sonata for piano and violin in D minor is a grateful composition for concert purposes. The opening

allegro is followed by a descriptive second movement in form of a scherzo and intermezzo. A romanza, peculiar in rhythm, with a broad impassioned melody, forms the third movement—and the whole ending with a spirited "Allegro Appassionato." With his "Scènes Napolitaines," seven pieces for piano solo, Brugnoli again demonstrated his abilities as a jolly good pianist, with variety of tone gradation and touch, as well as his interesting originality as a composer.

The next, or fifth, international contest for the Rubinstein Prize will be held five years hence, in 1910, at St. Petersburg.

At the Opéra the other night Alice Verlet, as Juliette, impressed forcibly the truth of Shakespeare's "A rose by any other name would smell as sweet," for in the part of Romeo's sweetheart she was a natural and sweet voiced as in any role sung by her, although this one was assumed on this occasion for the first time.

In the ballroom scene of the first act Mlle. Verlet sang so beautifully that her valse song

was redemanded. The balcony scene in Act II was delightful, Juliette's voice being exquisite in quality. "Romeo" Scaramberg's voice, however, was so affected by his love for the sweet Capulet that he fairly gasped for breath. Act III presented nothing especially worthy of note. In Act IV the scene between the lovers was open to criticism and may be improved; the big ballet of this act is too long and not interesting; compared with that in "Faust" it lacks color and purpose. For a first appearance Mlle. Verlet was remarkably well up and "at home" in the role of Juliette.

The decision of the jury appointed to examine the compositions submitted in the competition for a cantata to be sung at the inauguration of the monument commemorating the seventy-fifth anniversary of the independence of Belgium has just been made known. The first prize was awarded to Mr. Mawet, of Liège, for the cantata entitled "Pro Patria," the words of which are by Raoul de Warsage, of Liège. Second prize, Carl Smuldere, professor in the Liège Conservatory, for a composition called "Omnia." The jury were: Theodore Radoux, director of the Liège Conservatory; Emile Mathieu, director of the Gand Con-



servatory; Jean Blockx, director of the Antwerp Conservatory; Edgard Tinel, director of the School of Sacred Music, at Malines; MM. Delsemme and Jongen, professors in the Liège Conservatory.

Gabriel Dupont has just finished the score of "La Glu," which I mentioned some time ago. The words are by Henri Cain, taken from the drama by Jean Richepin. Dupont has already had success with "La Cabrera," the Sonzogno prize winner.

Camille Erlanger has now put the finishing touches to the orchestration of "Aphrodite," and is going over the scores which are to be used for the artists and members of the chorus in the Opéra-Comique. The rehearsals will begin on September 1, for Albert Carré has decided that the new work is to be put before the public on March 1, 1906.

It is reported from Florence that society is much disturbed by the elopement of a well known singer with a young lady belonging to the best Florentine circles. The man in question is the celebrated tenor, Alexandre Bonci, who delighted Parisian audiences some time ago in "Don Giovanni" at the Nouveau Théâtre, and the young lady—who is under age—is Nella Bertelli.

The flight was effected in a motor car, and the pair have been traced to Leghorn. M. Bonci has abandoned a wife and several children in pursuit of his new infatuation.

The families of both parties concerned were on terms of intimate friendship, and had a villa which they rented in common at Vallambrosa, near Florence. They came back lately from London, where Signor Bonci received a good cachet each night for his singing in opera.

The elopement, which had evidently been secretly planned, took place at night, and so far the attempts of the fugitives' relatives to bring them back have been unavailing.

Florence Scarborough, who left Paris a short time ago for a summer vacation in America, is at present enjoying Italy's climate in Southern California.

Mr. and Mrs. George Washington Dix-Son, of the Beethoven School of Music, at Meadville, Pa., are spending the summer in Paris.

PARIS, August 28, 1905.

As already announced in a previous letter, the Opéra-Comique reopens on Tuesday, September 5, with "Manon." Massenet's masterpiece will be sung by Mme. Carré and MM. Beyle, Jean Périer and Allard.

The remainder of the week will be devoted to the following works: Wednesday, "Carmen"; Thursday, "Lakmé"; Friday, "La Vie de Bohème"; Saturday, "Le Vaisseau Fantôme."

The first novelty of the season, as I said before, will be "Miarka," by Jean Richepin and Alexandre Georges. The first performance will be in the beginning of October, and Mmes. Héglon, Marguerite Carré, and MM. Clément and Jean Périer have been selected for the principal roles.

First appearance during the new season will be those of Mlle. Lapalme in "Mireille" and Mlle. Brozia in "Traviata." Nothing has been settled as yet regarding the débuts of the young Conservatoire laureates who have been secured by the Opéra-Comique. They will prepare the roles which have been allotted to them until Albert Carré decides as to when and in what parts they are to appear before the public.

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By special leave of the director, Marie Thiéry will not return to the Opéra-Comique until October, and Mr. Salignac will then make his first appearance.

The musical directing staff of the Opéra-Comique for the coming season will be composed of the following:

Musical director, Mr. Luigini; first leader of the orchestra, Mr. Rühlmann; second leader of the orchestra, Mr. Picherand; leaders of singing, MM. Piffaretti, Landri, de Boisjolin, Cowes, and Mme. Mesmaecker; chorus leaders, MM. Jeoris and Félix Leroux; chorus teacher, Mr. Toulmouche.

Mr. Vizontini continues to act as stage manager, and Emile Bertin is the régisseur général.

The following is translated from an interesting account appearing in one of the current reviews:

In the ruins of Eretria, in the Island of Euboeus, or Negropont, off the eastern coast of Attica and Beotia, a



WILHELM BACKHAUS, WINNER OF THE RUBINSTEIN PRIZE, 1905.

long inscription in a good state of preservation has been discovered, throwing some light on the ancient Greek style of conducting musical competitions. The city of Eretria decided to organize a festival in honor of Artemis, or Diana, entitled "The Artemisians." There was a long procession and sacrifices were offered up, but first of all they settled to have a musical competition, and these were the prizes offered:

The best player of the cythara received 200 drachmas (about \$28); the second best 150 and the third 100 drachmas. The best flute player was rewarded with 50 drachmas, and the second and third with 20 each. All the competitors were presented with a drachma out of the city treasury.

In the time of Pericles, the drachma was worth about 14 cents. Pericles conquered the island of Euboeus in 445 B. C. and died in 429 B. C. The modern Greek drachma is somewhat less than 20 cents.

Pierre Gailhard, who is now having a holiday at his villa de Lys, Luchon, in the Pyrenees, will return to Paris at the end of this month, when he will take up the winter business of the National Academy of Music. As I have previously stated, two new works will be presented to the public during the season 1905-1906—the "Ariane" by Mas-

senet and the "Ramesses" by Paul Vidal. The order in which these compositions are to be given will be settled by M. Gailhard on his return to Paris.

It may be of interest to give the receipts netted by the Opéra here during last month:

	Francs.
July 3, "Armide".....	12,862
July 5, "Faust".....	17,782
July 7, "Armide".....	16,196
July 10, "Sigurd".....	14,068
July 12, "Armide".....	14,718
July 15, "Faust".....	18,405
July 17, "Romeo et Juliette".....	15,404
July 19, "Valkyrie".....	16,213
July 21, "Les Huguenots".....	17,938
July 24, "Aida".....	16,162
July 26, "Trovatore".....	15,059
July 28, "Faust".....	18,076
July 31, "Les Huguenots".....	14,582

It will be seen from these results that "Faust" always remains the favorite opera in Paris. But if we strike an average, out of the thirteen performances, bringing in on the whole 207,465 francs, we find that the directorate has made 15,958 francs by each performance. The results for the corresponding month last year totaled up to 182,315 francs, giving an average of 14,024 francs for each representation.

A correspondent writes from Rome: "The house known as Juliet's residence in Verona is in a deplorable condition. It has just been purchased by the municipality of Verona, and is to be put in proper condition, though there is not a document in existence to prove that the romantic episode of Juliet's love affair with Romeo really did take place there in 1303. The only foundation for the story is the novel by Luigi da Porto, published at Vicenza in 1535.

"The late owner of the house neglected it to such an extent that a thorough overhauling will be necessary. On market days the ground floor was turned into a stable and the courtyard into a coach house. Only the balconied windows recall the days when Verona was split into two factions by the enmity between the powerful houses of the Montague and the Capulet. Now that the city fathers of Verona have given a cachet of authenticity to the old house in the Via Capello, by paying 14,500 francs for it, they will have to put it into a presentable condition, and they are expected to do the same for the stone sarcophagus in the Strada Capuccini Vecchi, which is pointed out by the guides as having been Juliet's tomb. The legends are touching enough to warrant a little care being bestowed on their surviving relics."

When she was alive, George Sands had her admirers, and now that she is dead she has her devotees. M. Etienne, Minister of the Interior, has just received the registers of a society founded under the title of "Amis de Gargilesse," for the purpose of "securing the preservation of the antiquities of that district and perpetuating the memory of George Sand."

Commenting on art matters, the Figaro says: "Rather sensational, the adventure of Mr. Pierpont Morgan and Caius Vibius Gallus. Let us explain that this distinguished Roman has been dead for ages, and is only represented by his bronze statue, which the millionaire amateur of the arts recently offered to the New York city museum.

"But alas, Mr. Elwell, curator of the museum in question, made the discovery that the statue for which Mr. Morgan had paid the trifle of 250,000 francs (\$50,000) was not an authentic bronze at all, but only an imitation, like the tiara of Saitapharnès, the history of which is a sort of nightmare to all curators of museums.

"Well, Mr. Pierpont Morgan was vexed, so vexed that he used his influence with the council of the museum to

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secure the dismissal of Mr. Elwell. But Mr. Elwell refused to go.

"Next—this is quite American—Mr. Pierpont Morgan got a policeman to put Mr. Elwell out by force, and a sentry has been stationed at the doors for some days past to keep the refractory and over critical curator from getting back again.

"We have not gone as far as this yet in the Louvre."

Gustin Wright, organist of the Passy Church, Paris, who was prevented from going to America (as announced) by breaking a finger of his left hand, has now completely recovered from his accident. For several weeks he was unable to touch the keyboard, but on August 10 made his debut in the Kursaal at Ostend, Belgium, giving four recitals in the magnificent hall, which seats 12,000 people. Following are the two programs that had the largest audiences:

August 10—Fantaisie and fugue, G minor, Bach; canon, B major, Schumann; Sonata VI, Guilman; "Bénédiction Nuptiale," "Offertoire," both by Th. Dubois, the latter dedicated to César Franck; "Prière et Berceuse"; II, Marche Nuptiale, both by César Franck. August 12—Prélude et fugue in A minor, Bach; "Prière et Berceuse"; I, "Marche Nuptiale," both by Guilman; Sonata IV, Mendelssohn; "In Paradisum"; "Fiat Lux," both by Th. Dubois; andantino; finale, César Franck.

The last recital was attended by the Shah of Persia, who was much interested in the virtuosity of the American organist.

An interesting trio of singers and teachers from the New England States, Massachusetts and Connecticut, have been enjoying a very pleasant time this summer in Italy and France, but more particularly in the Ville Lumière. Clara E. Munger and Priscilla White, of Boston, and Mrs. Roy T. H. Barnes, of Hartford, have found their vacation all too short, as others did their agreeable presence here. These charming ladies are returning home by way of London early in September.

Mr. and Mrs. Howard Wells, both pianists, of Chicago, have been spending part of their summer vacation in Paris and regret that certain mundane joys must come to an end so soon. They return to America this week.

Victor S. Flechter, the violin dealer and expert, of Union square, New York, and Mrs. Fletcher, are in Paris. They leave here for Italy, Germany, Austria and Belgium, returning to New York via London.

Mariora Sérén, the pretty Roumanian singer, who is engaged as principal prima donna for the Savage Opera Company; and Theodor Szanto, the Hungarian piano virtuoso and composer, will leave here for New York, via Havre, September 9.

I learn that two of Emma Nevada's pupils have been en-

gaged to create leading roles in the new opera "Guenevere" by Vincent Thomas, a young Welsh composer, residing in London. The opera is to be produced in London during the coming season.

#### Sousa and His Dogs.

THIS is a picture of the composer-conductor, John Philip Sousa, and his favorite Gordon setters, taken not long ago on the deck of the Baltic, bound for America.



"There are three things of which I am especially fond," said Sousa recently, "my horse, my dogs, and large audiences."

#### A Summer Charity Concert.

MEMBERS of the select summer colony at Southampton, L. I., attended a concert September 5, at the residence of Mrs. W. Speer Kuhn on Shinnecock Hills, for the benefit of that worthy charity, the Southampton Fresh Air Home for Crippled Children. Kitty Cheatham, in her inimitable negro melodies and children songs, and Gustave Borde, in numbers by Massenet. Mr. and Mrs. Bjorksten were the vocalists. Mary Freeland, violinist, and Mrs. Baxter at the piano, added to the musical success of the occasion. In the first half of the program Miss Cheatham delighted the large audience by her negro melodies. Later this charming artist was heard in a group of five children's songs: "The Kitty," "Our Naughty Cook," and "When Daddy Was a Little Boy," by Bainard, and "Madcap Marjory," and "The Elephant and the Portmanteau," by Norton.

Mr. Borde, who had appeared before the fashionable sets at Newport and Bar Harbor earlier in the summer, proved again that he was a singer of uncommon gifts. Mr. Borde sang an aria from "Herodiade" and several French songs.

#### Towns—A Fergusson Pupil in Berlin.

CONSPICUOUS among Americans who have successfully invaded Teutonic musical territory is Kirk Towns, baritone, a pupil and assistant of Georg Fergusson, the well known Berlin singing master. Although it is only a year ago that Mr. Towns settled in Berlin, he already has a large class of private pupils, as well as his preparatory work with Fergusson.

Those who have been long in touch with the musical life of the German capital have been by no means surprised at the instantaneous success of the popular baritone. Some years ago (and then also while studying with Fergusson) Mr. Towns made various public appearances in Berlin, and the clarion power and rounded beauty of his tones won him immediate recognition from the German critics. The success of his concert work this season has been only a fulfilment of the predictions made for him four years ago. That Mr. Towns is bound to take still a higher place among American singers is also indicated by the fact that his steady improvement in vocal and interpretive lines has been clearly marked and expressly commented upon by the journals of Berlin.

Appended are a few of the German press criticisms upon Mr. Towns' public appearances:

The American, Kirk Towns, who appeared last evening, possesses a very powerful and beautiful baritone voice, which shows most excellent schooling. He sang a recitative and aria from Massenet's "King of Lahore," and a group of German lieder by Schubert, Franz and Schumann, with fine warmth of expression and musical intelligence. His work was splendidly received by the very large audience present.—Berliner Tageblatt.

Mr. Towns possesses a very sympathetic baritone voice, and sings with finish and musical intelligence.—Berlin Times.

The American, Kirk Towns, showed to splendid advantage. \* \* \* He possesses a very beautiful baritone voice of excellent range and sings with great taste and warmth.—Berliner Zeitung.

Kirk Towns possesses a fine and powerful baritone, which he uses most artistically. His work last evening excited great enthusiasm among the audience.—Paris Edition New York Herald.

A repetition of Oscar Strauss' "Water Sprite" called forth a very large and appreciative audience Tuesday evening. Besides the solos allotted to him in the work, Mr. Towns sang a group of Schumann's songs and "Die Uhr" by Loewe. He was in fine voice, and his work met with splendid recognition.—Berlin German Times.

Kirk Towns made an unequivocal success with his sonorous, well placed voice and his artistic phrasing and enunciation.—New York Musical Courier, Berlin Notes.

Kirk Towns, the gifted baritone, displayed extreme vocal and musical accomplishment in the rendition of C. Massenet's "Vision Fugitive" and the "Toreador" aria from "Carmen." Mr. Towns is an artist of tact and reserve. He was enthusiastically encored.—Berlin German Times.

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## A GIFTED PIANIST.

**A**MERICANS and Europeans who recalled the exquisite artistry of Mme. Birdice Blye were delighted when they heard that the gifted pianist had re-entered the concert field. Madame Blye retired temporarily from public performances a few years ago, but two compelling forces—love for her art and demands from listeners who had not forgotten—combined to call her back to the recital hall last season.

Long ago it was agreed that the man or woman who could do something supremely well belonged not to the family, but to the great wide world. Mankind has claims on genius, and Madame Blye is a genius and ranks with the foremost artists, regardless of nationality. Few of the women pianists are in her class. Her playing is music that combines the soulful with the virile qualities. Her art is strong and symmetrical, and yet in nothing does she recall any of her male contemporaries. It is this same strange individuality that must have appealed to Anton Rubinstein, one of Madame Blye's teachers. Indeed, Madame Blye is the only American, but one, to whom the great Russian master gave lessons.

Besides Rubinstein, Madame Blye had the good fortune to study with Rafael Joseffy, Edmund Neupert, Ernst Rudorff and Hans von Bülow. Is it any wonder that Madame Blye has been proclaimed an eclectic? While her repertory embraces the choicest works in classic, romantic and modern piano literature, her playing recalls no school and no epoch.

Madame Blye's programs are never made up on the conventional order. That is another reason why musicians, especially teachers, are eager to hear her. Always on Madame Blye's lists audiences will find works about which chapters of history might be written.

In Europe, Madame Blye gave recitals in the principal cities and capitals. Her performances before Queen Alexandra and other members of the royal family of England and the royal family of Germany are matters of record. Many of the critics, both in England and on the Continent, found it hard to reconcile the fragile appearance of the artist with her marvelous playing—playing, as before intimated, that was strong and yet never reached the point of masculinity. When Madame Blye strikes the keys she draws a tone that is full, round and velvety. She makes the piano speak in beautiful language. The much abused word "technic" has seemingly no terrors for her. Skill is merely a part of her all around, wholesome art.

If the male pianist be great, no one—unless we except a few silly geese—cares whether he is tall, short, fat, lean, dark or blond. The woman pianist, however, must measure up to a different standard of beauty. She must be beautiful or at least distinguished looking. To some eyes, Madame Blye is beautiful; others would not hesitate to class her with the type of distinguished, statuesque womanhood. Madame Blye is tall, slender, has aristocratic features, golden hair, and a pair of mystical blue eyes. Whether talking, walking or playing the piano, she looks artistic, but she also suggests the woman who is born a lady. While studying the woman, one gets the impression of a personality that is noble and high-minded—a true gentlewoman in the domestic circle as in public life. The musical star with the added graces of good breeding and kindness shines all the brighter, and the lustre of the brightness is inclined to linger in the memory with the music.

Madame Blye, for the past four years, has made her home in Chicago, although she is still claimed by New York, as her frequent appearances in the East and Europe, from the early age of five until her retirement, identified her closely with the musical affairs of those parts.

Madame Blye's engagements last season extended far into the summer, when she played at the convention of the New York State Music Teachers' Association at Roches-

ter. In connection with that appearance it may be interesting to reproduce here a criticism from the Rochester Post Express of June 29, 1905:

The most notable feature of the afternoon session was the piano recital given by Birdice Blye, of Chicago, a musician who was prophesied a great future by no less an authority than Anton Rubinstein. Yet curiously enough it is not the storm and passion of the great Russian that his protégée affects, but rather his exquisite delicacy and velvety tone. Madame Blye is a subjective player; she avoids the vice of aggressive technic, albeit her mastery of the keyboard is unmistakable. But more than bravura and the crash of the pianist militant she rejoices in the creation of a limpid, pearly, sympathetic tone. With the exception of the Tausig arrangement of the "Invitation à la Valse" and the "Dornröschen" ballet—in the Pabst version, the program inclined to the lyrical. The Brahms' "Cradle Song" was beautiful in its soft cantabile and the Chopin fantasia, op. 49, was characteristic of the player without being out of keeping with the genius of the composer. The Chopin Scherzo, op. 39, was also charmingly played, and in the Tausig arrangement of the Weber valse, Miss Blye proved that, if she does not care for the vigorous playing of our would-be rivals of the orchestra, it is not because of lack of virility. Madame Blye chooses the delicately introspective because it is more congenial to her and because she believes it more nearly approaches the ideal of men like Chopin and Brahms. He would be a bold man who would dare uphold the contrary. In any case the musician is wise who follows his or her natural bent, and clearly nature meant Madame Blye to be introspective, pensive, lyrical; for it gave her a Guido Reni contemplativeness of air and a manner that would have caught the fancy of Rossetti.

Madame Blye's book of foreign press notices collected before her retirement shows how wonderfully she had impressed audiences. The discriminating critics of Europe were quick to note the uncommon talents of this charming and individual performer. The praises sounded about her art seemed extravagant, but they were in each instance merited. Foreign audiences were not slow to recognize all that the critics stated, and so in every way the European tours amounted to triumphs for the young American.

Madame Blye's manager is booking her dates for next season, so her admirers in New York are certain to hear her again. Requests are being received for her from all parts of the country, and many engagements have been made in the West and South, as well as the East. Many clubs and societies will avail themselves of the opportunity to engage Madame Blye. Her recitals combine all that is instructive and delightful in piano playing.

A few extracts from Madame Blye's press notices read:

## BERLIN, GERMANY.

She is an artist in the best and truest sense of the word.—*G. Engel, Vossische Zeitung.*

Her uncommonly great facility, her delicate but powerful touch, all combined to insure her the most undivided applause.—*Anzeiger.*

## LONDON, ENGLAND.

Miss Blye captured London by storm with her wonderful talent. As a virtuosa she is admired for her warm, true feeling, faultless technic and the strength and vigor of her conception.—*The Times.*

We regard Miss Blye as one of the world's greatest pianists.—*The Standard.*

Her elegance and purity of tone cannot be surpassed.—*St. James' Gazette.*

## MANCHESTER, ENGLAND.

We fully coincide with the great Rubinstein that "Miss Blye is the coming great American pianist." She is more than that. Her superb playing gives her an international reputation.—*Guardian.*

## BIRMINGHAM, ENGLAND.

A great artist and a true musician.—*Leader.*

## GLASGOW, SCOTLAND.

She created a furor with her sympathetic, musicianly renditions.—*Times.*

## BOSTON.

Miss Blye's playing has an indescribable grace and beauty that fascinates everybody.—*Herald.*

## PHILADELPHIA.

At the symphony concert Miss Blye showed warm, true feeling and beautiful tone coloring, a delightful artist.—*Press.*

## NEW YORK.

Miss Blye is a finished, graceful and artistic player, ranking with the best artists of the day.—*Press.*

At the last symphony concert Miss Blye charmed all by her musical skill.—*Times.*

What an artist she is! Her performance was characterized by fullness, richness, variety and beauty of tone.—*Evening Post.*

## WASHINGTON.

Miss Blye fairly enraptured her audience. Her rendition seeming as touches of heavenly music.—*Times.*

## INDIANAPOLIS.

There are not many women pianists who have such absolutely flawless technic and such warm, round and beautiful tone as Miss Blye possesses. \* \* \* Miss Blye's technic is without any effort at all. There is beauty and grace in all her playing, delicacy and tenderness in every phrase of expression.—*Sentinel.*

She is a real poetess of the piano.—*News.*

Again the Sentinel critic writes:

One of the best numbers—of the lighter character—was Tausig's transcription of Weber's well known "Invitation to the Dance." Miss Blye's rendition of this number was in itself a lesson in piano playing. The different themes came out so crisp and fresh and at the same time so delicate that it was indeed a rendition worth bearing. Her trills and arpeggios especially are of the most delicate quality, and her conception was very musicianly and full of the true character and spirit of the composition.

## Dr. Otto Neitzel.

**D**R. OTTO NEITZEL'S playing of Beethoven is one of the qualities which most definitely stamp him as an artist with whom not the art, but the intrinsic significance of the musical idea is always paramount. He is able to turn the dry notes of the great Beethoven works into plastic, glowing pictures of sublime Beethoven imagery. He knows how to draw from his instrument the orchestral effects inherent in the sonatas, and make the brass crash and the strings blend in tender cadences until the sonata becomes almost a symphony. Throughout his renderings are teeming with the vitalizing forces of soul and mind, and that he is adequate to any pianistic demands is amply evinced by the following notices culled from the German press:

Through cleverly chosen metaphorical pictures Dr. Neitzel infused into his performances blood and life, so that the audience awaited what was to come with intense interest. When, after some clear introductory remarks explained by theoretical examples, from time to time the artist played parts of the work which he afterwards gave in full and lucidly throughout, he aroused on every side echoing applause. Dr. Neitzel also succeeded in breathing so much of interest into the final fugue of op. 106, that "monstrous Sphinx" which a pianist undertakes not exactly with pleasure, that one actually forgot the length and inflexibility of this unique composition.—*Berliner Lokal-Anzeiger, January 31, 1905.*

I consider that performances of this kind, treating of the structure and poetic content of similar serious music, when placed in competent hands, are of unusual worth to the great mass of people. They are a prevention against painfully thoughtless hearing of music; and if given in verbal form, as on this occasion, they are far to be preferred to the customary "program books," which distract your attention when you read them along with the performance.

As to the playing of this artist, who even in Berlin has long been treasured as a master of his instrument, I have at this time nothing new to say. I only mention the complete success which Neitzel again attained.—*Berliner Börsen-Courier, February 1, 1905.*

With many a witty observation on the progress of the past up to our times the speaker captivated even him who already was acquainted with the facts that were told. When, moreover, he ceased speaking, and began to play Beethoven, he gave us great pleasure through a clearly organized conception which made comprehensible the structure even of the difficult E sharp major adagio and the final fugue.—*Die Post, February 5, 1905.*

## Eddy Back in New York.

**C**LARENCE EDDY, the distinguished concert organist, arrived in New York last week from a three months' tour of the Pacific Coast. Mr. Eddy gave concerts in California, Oregon, the State of Washington, and also in Utah and Colorado. Details of his autumn and winter engagements will soon be announced.

Jeannette Fernandez, a rising young soprano from George Sweet's studio, filled a week's engagement, September 4 to September 11, up in the Thousand Islands, under the direction of Tali Esen Morgan. During August Miss Fernandez sang at two concerts in the Ocean Grove (N. J.) Auditorium, under the baton of the same leader, and her success with audience and critics secured for her the extended appearance at the concerts in the "American Venice."

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It is announced that the decision in the Paderewski prize contest for composition will not be made known until October.

THE published report that an opera by an American composer is to be produced at the Metropolitan this season has been indignantly denied by the composer in question, who is utterly unable to see a joke.

ON the opposite page of THE MUSICAL COURIER is an article well worth reading, a remarkable exposé of certain operatic conditions in Italy. The author of the article is an American who has lived in Italy for more than ten years, and is thoroughly familiar with the situation there.

AINO ACKTE says that she will not return to America because she was treated so unjustly by some of the New York daily newspaper critics. Madame Ackté's salary was small, and therefore she could not conform to the custom in vogue here. What custom? The New Yorkers spell it g-r-a-f-t.

THE director of the Metropolitan Opera House, according to the New York Times, told its representatives that he "cannot induce a conductor of the first rank to come to America." This is anything but a brilliant recommendation for the conductors at present in the employ of the Metropolitan Opera House.

THE Finsk Musikrevy is a musical paper published in Helsingfors, Finland, and it is one of the best exchanges received by THE MUSICAL COURIER. Whatever they do in Finland they do well, especially in music, as witness the composer Sibelius, the soprano Ackté, the conductor Järnefelt, and that trio of stars who lived and studied in Finland for many years, Busoni, Gregorowitsch and Burmester. Keep your musical eye on Finland.

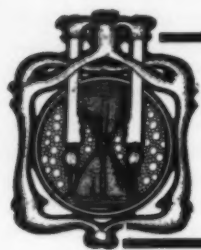
THE Munich Opera is still without a managerial head. The latest candidate is Colonel von Speidel, and one rumor has him already appointed. In the event of his getting the place, Munich will be the thirteenth German opera house to have a military officer as managing director. The system seems to work well, however, especially with singers who have a constitutional antipathy to rehearsals. Something of the sort might be tried with success at the Metropolitan.

THE little feathered songsters in Central Park did no concert giving last Sunday. Instead of bird voices, frequenters of the park heard 10,000 singers of the United German Singing Societies, who held their annual outdoor saengerfest. And at least 12,000 persons, mostly Germans, constituted the enthusiastic audience. The love of song seems to be ineradicable in the German breast. And it is a good sign. Was it Caesar or Napoleon who said that "a singing citizen is a good citizen?" Some New Yorkers are fond enough of notes, but not of the musical kind.

A CABLE from Munich tells us that Madame Gadschi sang the three Brünnhildes last week at the Wagner Festival in the Bavarian capital (Wednesday, Friday and Saturday), and was so sensationally successful that Prince Regent Luitpold bestowed upon her a high decoration, King Ludwig's Order for Art and Science. The Munich press criticisms are referred to as "symphonies of praise," and ought to be more than well deserved, judging by the extraordinary finesse of Madame Gadschi's Wagner singing at all her appearances in New York. There is no one superior to her as a dramatic soprano.

THE season at the Metropolitan Opera House will begin on November 20, with a performance of Goldmark's "Queen of Sheba," in German. The cast will include Nordica, Knoté, Edythe Walker, Van Rooy and Bella Alten. The other "novelties" announced for production this season at the Metropolitan are "Favorita" (in Italian), "Hansel and Gretel" (in German), "Marta" (in Italian!), "Sonnambula" (in Italian), and "The Flying Dutchman" (in German), "Don Juan," "Trovatore," "Marion Lescaut" and "The Gipsy Baron." The "Ring" performances will be given during Christmas week. Two matinees of "Parsifal" and three of "Die Fledermaus" are promised. The chief members of the company will be as follows: Mmes. Sembrich, Nordica, Alten, Abarbanell, Morena, Tetrassini, Walker, Fremstad and Homer, and Messrs. Caruso, Knoté, Dippel, Scotti, Plancon, Van Rooy and Bel Reszke (baritone).

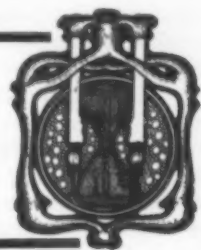




## HOW IT IS DONE IN ITALY.

The Truth About the Grand Era of the "Young Italian School."

BY CLIFTON PAYNE.



IN less than a year there have been three great events in the field of lyric opera, and all those concern the "young Italian school."

First was "Roland of Berlin," by Leoncavallo, commissioned by the German Emperor, and presented, under the imperial protection, at Berlin, achieving a triumph officially decreed, assured, stamped and countersigned by the political, military and diplomatic authorities, if not by the artistic.

Second was the great season at Paris devoted exclusively to the production of new operas by the young Italian school, and received with loud hosannas by the Parisian press, which crowned with laurels works, unknown at Paris, written by Giordano and Leoncavallo as well as the operas "Cabrera" and "Manuel Menendez," which had won the last Sonzogno prize of \$10,000. Only new operas were presented and all had a success hardly to be believed.

Third and last was the triumphal tournée of Puccini in Buenos Ayres, where a special cycle of his works had been arranged, and when Puccini himself received \$8,000 simply for being present as guest, in spite of the fact that he did not conduct. (See THE MUSICAL COURIER for August 2, page 18.)

Meanwhile, as Puccini was reaping the honors of a complete cycle of his works at Buenos Ayres, his latest work, "Madame Butterfly," triumphed at London without dependence on the sympathetic personality of the composer who was at the Antipodes.

The importance of these three events following closely one after another cannot be denied. It is not the industrial triumph of a gifted person whose personal genius proves an exception; no, it is the triumph of a whole school, including many individuals from different parts of Italy; for instance, Puccini, who is Tuscan; Giordano, who is Neapolitan; Leoncavallo, who is Calabrian, and others who are from almost everywhere.

The report of these great victories has spread through the world, finding a large echo in the United States. What a magnificent chance for American managers! Mr. Conried will be wretchedly advised if he does not offer the patrons of the Metropolitan an opera like "Madame Butterfly," which had so striking a success in London at the very moment when it crowned the success of the cycle at Buenos Ayres.

It is the duty, too, of Mr. Conried or other managers to make known to the American public the two little operas which gained the \$10,000 prize in the international competition. We should hear also an opera by Giordano, whom the press of Paris has unanimously proclaimed to be one of the greatest living composers for the theatre. We might hear, too, Leoncavallo's "Roland" with its imperial honors fresh upon it.

These are all opportunities which an alert manager can hardly let pass; and the American managers have the reputation of being the most alert in the world.

It is true that, since every medal has its reverse, so at the side of so much triumph there are certain obscure points in those three grand achievements. The imperial protection did not save "Roland" from the attacks of the Berlin critics, and one may wonder if the decorations given to the composer

(and even to his wife) can recompense him for the bitter things published concerning his opera. This very work, when produced in the composer's country, at Naples, suffered either a complete indifference or an almost complete critical accord with the German onslaughts. The opera has little chance of having other productions in Italy.

As for the Parisian season, which was so great a triumph for the young Italian school, and which moved Paris, "the brains of the world," to hail as chefs-d'œuvre many works unknown yesterday, nevertheless this season closed with a deficit of half a million francs. This is paying a rather high price for triumph, and shows that, at least from the standpoint of business, there was a good deal of water in the wine.

Furthermore, the same operas had already received in Italy a very different reception from that of the Parisian press. The Italian critics did not spare them. The "Siberia" of Giordano found the public and the press glacially cold on the first night at La Scala, in Milan, and in Italy generally.

As for the two little works crowned in the famous competition with the \$10,000 prize, though the critics showed themselves indulgent to the two young composers, the public, somewhat more skeptical, said that Mr. Sonzogno had spent ten for what he might have had for one. But in this the public deceived itself, and Mr. Sonzogno was not so badly advised as he seemed. We shall see why.

As for the "Madame Butterfly" of Puccini, its first presentation was at La Scala, and its fiasco was so great that the score was withdrawn by the author and the publisher the morning after its first and only presentation at La Scala. The critics condemned the opera without pity in a unanimity which lacked only the feeble and labored defense of a certain interested journal. Yet never was an opera by an author popularly and sympathetically known awaited with more confidence, and rarely has a new work been presented at La Scala with such perfection of execution; the public favorites sang it, the production was of a perfection rather unique than rare. But nothing could save it. It fell so flat that one would never have dreamed that it would rise again.

The day after this memorable fiasco Mr. Ricordi, the publisher-proprietor of the opera, returned to the management of La Scala the enormous advance royalty which had been insisted upon.

Let us consider a little. So much foreign glory; so much native hostility; so much homage abroad; so much chill at home. How reconcile these things? It would be in deference to the old proverb: "No prophet is without honor, save," &c. Was there a gross misunderstanding, a grand injustice, a huge swindle or a little of each?

I will declare the truth precisely and entirely. It is the true truth such as is not often spoken, and just for that reason is least believed. I shall tell what has happened, to my personal knowledge in that world where I dwelt for twelve years.

Whether I am believed or not believed will not prevent my telling the whole truth. Naturally, in a short article I have not space enough to exhibit the documents for everything I affirm, or to forestall every contradiction in advance, but it is well to state that I am prepared and determined to prove by documents and otherwise, everything I shall say. And now to the subject:

Lyric drama is the form of musical art that best satisfies the character of the Latin people in general, the Italian in particular. That is why every town in Italy has an opera house. The large cities have many. The little towns content themselves with one, and that modest, but they have at least one. Lyric drama is for the Italians nothing short of a passion. Ordinarily the opera houses open in the season for a series of performances that ranges from twenty to sixty, and includes a program of three to ten lyric operas. The artistic directorate elected in the town confides the practical direction to a professional manager, called in Italy an impresario. The number of performances is fixed and the program discussed. This being settled on, Mr. Impresario goes to Milan.

Milan is the one city in Italy where the whole commerce of music is carried on, not only for Italy but for every country where there is an Italian theatre or where Italian opera is presented. At Milan, the impresario chooses his dramatic agent and with him, following the plan in hand, he goes to Omenoni, the residence of the publisher Ricordi, or to Pasquirolo, the residence of Publisher Sonzogno. Before going further we must make a large digression.

Ricordi and Sonzogno. The house of Ricordi, one of the oldest and most powerful in the world and without a rival in operatic music, has existed, we may say, since the copyright protection of music was established. Little by little in the course of about a century, it has managed to accumulate in its hands, if not the total, certainly the largest and most important part of the operatic production of Italy, and the exclusive Italian right to the majority of foreign operas of all schools. Rival houses have one by one disappeared, and the house of Ricordi has absorbed them, buying their possessions and augmenting its own riches and power. It would have no rival now had not Sonzogno, about the third of a century ago, being then the young and courageous publisher of a popular journal, the *Secolo* of Milan, bravely entered the opera publishing field, breaking sharply with old tradition and accepted routine, appealing to the young by competitions, placing himself in the limelight of a discoverer of geniuses, making himself both publisher and manager of the works he bought, and launching on the market "Cavalleria Rusticana," "I Pagliacci," and finally "Cabrera" and "Manuel Menendez." Through the political orientation of his journal he has also reaped largely in producing the works of the young French school.

Thus the two publishers, Ricordi and Sonzogno, have gathered into their hands the absolute entirety of Italian operatic production. Due to understand the extent of their power, their respective positions and the influence they both have in the development of this famous and real "young Italian school," we must understand the rights which are conferred on them by the laws of the realm.

The publisher of opera in Italy has nothing in common with the publisher of music and opera in other countries, and a parallel would be impossible. Italy has special laws on artistic copyright similar to no others in the world. By virtue of these laws the publisher who buys an opera buys not only the right of production in the author's name, the right to print and sell &c., as in other countries. No. Under the Italian laws the publisher who buys an

opera buys all the author's rights without reservation without limit; even to the point of being able to substitute himself for the author. Note this point especially, for it is vital.

In other countries the publisher's property in a work of genius is limited to a kind of right to produce; there is a law that fixes the amount to be paid as royalty for every performance, so that, aside from certain restrictions to the end of guaranteeing the proper production of the work, there is no law that prevents the production of the works of genius if the conditions regulating the rights to a royalty and the artistic handling of the opera have been fulfilled. Under the Italian law the absolute proprietorship of the publisher lasts from the first production for ninety years—almost a century. Hence the right of royalty on operas, based in all other countries on the receipts for each performance, are in Italy determined solely by the will, the whim or the profit of the proprietor-publisher. As a result, while in all other countries the royalty accounts are made up after each performance, in Italy the publisher-proprietor takes advantage of the law, and himself fixes the amount of royalty in advance, and demands that it be accepted in advance.

A contract is then signed, under which Mr. X, the impresario, buys of Mr. Y, the publisher the right to represent at such and such a theatre in such and such a season the operas "A," "B," and "C," for a series of so many performances. On the signature of this contract the impresario ordinarily pays a certain sum as a deposit, but binds himself to pay the total in proportion to the number of operas used, and for each opera in advance. So, if the opera is a success and he gives ten or twenty performances of it, he pays the same royalty as if the opera did not please, and he gave only one.

It was by virtue of this absurd law that Mr. Sonzogno, publisher of Mascagni's "Le Maschere," was able to realize a royalty of over \$16,000 on an opera which as everybody knows, was given simultaneously in seven of the leading opera houses at once according to contracts previously signed, and made a colossal fiasco in each. Some opera houses gave it once, some twice, the most three times. At Rome alone was its production continued in spite of losses for a greater number of evenings.

This is not all. By virtue of the same contract the publisher obliges the impresario to engage for the interpretation of these works only such artists as are under agreement with the publisher and no others. (It is claimed that this is necessary in order to insure a satisfactory production of the works and prevent the impresario from engaging cheap artists to the hazard of the work.)

This is not yet all. The publisher can fix the order in which the operas shall be produced during the season (and he does this in order to assure a good place for the novelty which is offered nearly every season). He can fix also the date of the first production of this or that other opera, and as if all this were not yet enough, the publisher can compel the impresario to exclude every work that is not his property for that entire season. The result is that for many years one has seen in Italy nothing but entire seasons of operas exclusively Ricordi's or exclusively Sonzogno's.

What, then, think you, is a manager but a mannikin in the hands of an Italian publisher? Furthermore, the impresario has the immediate responsibility for the success of the season; this does not concern the publisher, who has imposed his will all along the line, collected his money in advance, and

escaped all direct responsibility. Who wants to be a manager on these terms? Those who are willing fit in one of the following classes: Either they are mannikins, servile and content, as in the case of the smaller theatres and the least important managers, or they are the agents of the publisher, working in his interest according to his convenience, as is the case with the larger theatres, with one or two exceptions, which we shall consider later, exceptions permitted by special conditions.

This being the publisher's power, what is his interest? A music publishing house of such power is substantially nothing more or less than a house of commerce. Its prosperity depends on its business, and without business it will fail. This is self evident. It is therefore not only its right but its duty to produce the commercial article that will prove most remunerative. This article will be a lyric opera, for it is generally known that a novelty of this sort that succeeds is enormously, fabulously profitable.

Let one example serve for all. In 1893 or 1894, after a sensational and bitter lawsuit between the house of Sonzogno and Giovanni Verga, the author of the novel on which "Cavalleria Rusticana" was based, a settlement was reached. While "Cavalleria Rusticana" was sweeping round the world on the wings of an enthusiasm without precedent, the house of Sonzogno realized extravagant royalties; yet everybody forgot that the veritable originator of the story had also his right to a royalty. Hence the lawsuit. The settlement was made on the basis of a little less than 5 per cent. on the net profits avowed, realized and legally verified; that is to say, the regular contracts between impresario and publisher, without counting many extra performances omitted in the settlement.

Well, Verga received from the transaction the pretty sum of a little less than \$28,000, which indicates a net profit to the publisher of \$560,000, without counting the extras I spoke of.

A novelty makes a sensation. Behold then the commercially remunerative article for which the publisher must keep on the hunt.

Now assuming for the moment that the opera which happens to be the sensational novelty is—let us say "Parsifal" or "Die Meistersinger," or another masterpiece of their class. It is evident that in Italy there must be very few theatres that have the necessary means to present such works, because they demand singers of the first rank and they are both rare and costly; they demand also a very large orchestra, a big chorus, complicated scenery and a thousand expensive necessities, which modest theatres cannot have, and which imperil also the finances of the largest.

So if the sensational novelty is one of these masterpieces, the publisher cannot expect more than a very limited number of productions. Plainly this cannot profit the publisher. To be commercially remunerative, then, an opera should be, in the first place, easy, i. e. practicable for the most mediocre artists, who are legion and also cheap. Then it must be inexpensive, i. e. adaptable to elastic conditions, good for large or small orchestra, large or small chorus. It must descend to the level of the people who present it, the great majority of singers being made up of people little cultivated, and not even pretending to be able to present masterpieces which they can neither understand nor approach.

In short, to fit the conditions of profit the opera must forcibly renounce all high ideals of art, and seek, entirely outside the domain of the true art, the power to conquer and the force to live.

Of course it is hard to give such a work the allurements and look of importance of a chef-d'œuvre. Let me tell you how the publisher plays the game. When he wants to launch that opera which we have dubbed commercial he commences by striking a big initial blow. For this a theatre of the very first class is chosen. Formerly this was usually La Scala but after the latest experiences it is being renounced since its public has learned the ruse. But, assuming that it is La Scala, the first reef to avoid is comparison with a true masterpiece; better still, to turn the comparison so that the result will be favorable to the commercial opera and against the masterpiece.

We have often witnessed this game which is an artistic sacrilege. The roles of a masterpiece are entrusted to artists either incompetent or totally miscast, and the interpretation compels the public to deal summary justice to the work along with its executants—or executioners. A few days later the commercial opera is launched on the same stage. The roles have been carefully entrusted to public favorites and every care is taken, even to the heels of the shoes of the chorus women in the last row. Over all is cast a radiant light of illusion and seduction. There is a perfection of mise-en-scène, all finesse of detail, and the public, which two days before has "booed" a masterpiece because of its execrable production, is beguiled unwittingly through the voices of its favorite singers, the exquisite finish of everything and the fascinations of perfect ensemble. The dangerous shoals are passed. The comparison results favorably to the commercial opera, which rises above the horizon like a radiant star, while the masterpiece is veiled in gloom.

The next day there is no lack of interested journals to declare that public taste has changed for the better and progresses in evolution; that it does not approve operas of the old school, or that Italian taste does not approve the German style, as of Wagner; that the new opera has saved the season, &c., &c.

The success is doubled, multiplied, and the following week there is not a little theatre in Italy that has not demanded the right to produce the novelty. There is not a mediocre artist who is not found at work studying a role in it to secure an engagement in one of its numerous productions.

The editor has played his game, everybody is content, and all goes well in the best of all possible worlds. Of course, art has been sacrificed, but after all if art is not business so much the worse for art.

We have alluded to certain directors who manage to be exceptions. But sometimes the publisher manages to circumvent even them.

Some day one of these boards of directors of a very serious opera house wishes to give a cycle of four chefs-d'œuvre and nothing else for a small number of performances. Knowing that this board will never be in a mood to behave as the publisher thinks best for his own interests, the publisher demands a price so enormous as to be prohibitive. The board wishes to argue. The publisher answers invariably: "That is my price; if you can't pay it, try something else."

Then, perhaps, having thought it over, and secured private subscriptions enough to pay the publisher's exorbitant demand, the board appears next season and says:

"Now we can pay your price. Let us have the operas we spoke of."

"Indeed," says the publisher, not at all disconcerted, "I am afraid you have made a mistake. That was my price last year. This year my price has ad-

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vanced to so much," and he doubles his demand. This is fact, and I have the proofs.

Having thus shown how the publisher is interested in belittling masterpieces universally acknowledged, in order to give precedence to commercial operas, it naturally follows that the same publisher for the same reason throttles every effort artistically high that is made in his own country. This task is yet easier and explains why, so long as this state of things continues, there is no hope that Italy can ever send forth works of veritably powerful art and lofty ideas.

Commercial art! There is no other idol, no other outcome possible; for it is plain that the condition of affairs results in a colossal trust. The worst of it is that the public, bound by a sentimental tie to such works as the publisher and his right hand man, the impresario, find it profitable to present, is educated and evolved only in the manner desired by the publisher. And, being unable to make a real comparison with the works of veritable art as presented in a disgusting manner, is not merely content, as a rule, but even rejoices in what it believes to be the best. Thus then we see how by a purely commercial procedure absolutely anti-artistic the publisher not only succeeds in imposing the work and the class of work that best suits his purse, but also succeeds in creating an atmosphere favorable to his prospects. He can rest comfortably at his ease without fear of being destroyed by the true art works whose place, title, honors and profits he has usurped.

I have stated that the clientèle of the Scala discovered the ruse of the sacrificial masterpiece; it is important to learn how this came about, for since then all the commercial operas of the publisher, such as "Mme. Butterfly," have made a partial or complete fiasco there; not one has succeeded.

After the revolutionary movement of May, 1898, at Milan, the repressing excesses led by a reaction to the accession of the socialists to power in the city administration. Their first act was to suppress all the expenses which they called luxurious and undemocratic. In this list they placed the municipal subsidy to the Scala. After being closed for one season, the opera house was reopened without subsidy by a committee of Mæcenases raised among the nobles and the richest families of Milan, with the Duc Visconti di Modrone as president. This committee was of too high a degree to yield to the publishers' game, and the publishers dared not oppose it openly. It proved to be of a highly and sanely artistic ambition without exclusiveness or partisanship. It still continues, fortunately for La Scala. All sorts of operas are presented in the best manner possible, and the same care has been given to the chef d'œuvre as to the commercial opera, a happy system which suppresses the fictitious value of the production in the judgment of an opera. The result was disastrous for commercial speculation, and the fiasco of "Mme. Butterfly" was the most striking and irrevocable example. This is the key to the mystery.

This happened in the province of the conservative publisher Ricordi. For Sonzogno things have not

gone better. Quite the contrary. Sonzogno, not having at his disposal the works of the great masters to enter into competition with his rival, Ricordi, and encouraged by the success of "Cavalleria" and "I Pagliacci," has devoted himself to the creation of other "Cavallerias" and other "Pagliaccis." The old prize of \$1,000 was multiplied by ten for the last competition, but the bis in idem did not succeed.

Yet Mr. Sonzogno has gained something if not another "Cavalleria." He has succeeded in throwing on the artistic market in one night two new names, which, unknown the day before, have been much noted, solely for having gained the \$10,000 prize. It is a bait which the public easily takes, and will take again, in spite of the disillusionment that almost always follows. That is something at least.

In fact, the result of this state of affairs is the creation of a false medium, impure and conventional, from which we cannot expect the least evolution in the better artistic sense. On the contrary, veritable and sincere art is covered with opprobrium and another art, vulgar, degraded and degrading, is substituted. And this usurping art succeeds in turning its manipulators into demi-gods, or at least idols. These men proudly and loftily tread the high road of fame and special cycles are arranged for them as once for certain poor devils long since dead, but called while living by such names as Mozart, Weber, Bellini, Verdi or Wagner.

What is more pitiful still, some of these false idols may have had real talent, and—who knows?—perhaps even genius, that would have deserved this fame that is given to unmeritorious works of theirs. I may mention here Puccini, who has the talent to compose works which would merit the honors one gives him now. It is true that if he had confined himself to them he might not now be Puccini. But after "La Bohème" he would have spared himself and us "La Tosca" and "Mme. Butterfly." He could have renounced his favorite maxim that the public wishes to be humbugged—a fact which among his intimate friends he proves by example. He could have renounced an art, at base, of travesties and disguises and of reminiscences of pages that he knew to be written in the good old times; or he would never have learned the art of disguising musical ideas.

As an example of his travesties, let those who have heard with delight "Che gelida manina," as breathed by that magician called Caruso, take the air, and, without changing a note of either air or accompaniment, play it in the movement of a two step; they will see what a ghastly little polka is the result. It is such a thing as one would hardly introduce into the cheapest of light operas when one would hear it on Broadway without Caruso or Melba.

THE MUSICAL COURIER of August 2, p. 18, regrets that an affair like that at Buenos Ayres should be impossible here: "There was no piano house mixed up with it. The more piano, the less opera. The less piano, the more opera. Hurrah for the piano!"

Hurrah, indeed, for the piano, when the piano

house arranges the tours of d'Albert, Paderewski and Richard Strauss. You will see that we shall not need a piano house if we are to hear "Mme. Butterfly," and perhaps also "Cabrera" and "Menendez," and perhaps others of the sort.

The respective publishers work hard to that end. So today or tomorrow we shall see them without the aid of a piano house. The publishers must make new conquests outside of the country for that which failed at home. It will be an occasion for the public. There will be no lack of favorite singers, stars, to sustain the prices. Without them the outcome would be doubtful. But no. I was forgetting that in "Mme. Butterfly" there are some measures of the American national air. And we Americans cannot remain insensible to the honor that the Italian composer has done our hymn in introducing it into his score. No, there is no danger for the grand era of the young Italian school. You shall see it the coming season. And then we shall have more to say.

THE Brooklyn Eagle sends out a despairing cry of protest against the iniquitous practice of utilizing public moneys for the purpose of providing coon song and rag time and two step concerts in our public parks. The subject is no new one, and has

been agitated from time to time by musicians, editors and other unimportant folk. The result of all the talk has been absolutely nil, and the result of the Brooklyn Eagle's heat will also be absolutely nil. Show the leaders of our municipality how they may secure a few more city contracts for their friends, and they will listen to you; show them some new tricks in the diverting of public funds into private channels, and you will be respected like a Solomon; bring to them a few persons who are willing to pay properly for franchises, privileges or appointments, and you will be received like a king; but propose to our venerable and venal city fathers anything that savors of spiritual progress without cash reward, or anything that will elevate the taste of the people without involving "graft," and your suggestions fall on deaf ears, and you yourself are regarded as an irresponsible crank or as a "reformer"—and in the eyes of our city rulers a "reformer" is even a more pitiable object than a crank, for cranks sometimes seek money. Our esteemed fellow citizens of this good and glorious city are not vitally interested in the question of music, and the few misguided persons who admire symphonies and other works by classical composers are regaled sufficiently with that kind of entertainment at Carnegie Hall during the winter. A fundamental law of political economy has it that the demand regulates the supply. It is much the same in music, and as our intelligent fellow-burgers seem to demand poor music in preference to high class, it is supplied to them as a matter of course. The following diatribe of the Brooklyn Eagle is a noble waste of ink in a hopeless cause:

If it were proposed to hire readers to entertain the public with selections from "Mother Goose," "Jack and the Bean Stalk" and "Cinderella," peo-



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ple would be shocked; that is, if the city had to pay money for the purpose. And would it not seem effrontery if the city were asked to get up an art exhibition wherein the exhibits were the freaks and horrors that appear in the yellow papers? Yet the city pays \$100,000 a year for band music in the piers and parks, and much of the music is on a level, as art, with "Mother Goose" rhymes and yellow pictures. And it is so because musically the people are not educated to an appreciation of what is good. A man who would be ashamed to be caught reading "Daring Dick, the Dirk Driver of Deadwood Gulch," has not the least hesitancy in proclaiming his preference for coon songs, and "Tell Me, Mudder" songs, and songs in which the judge "Thus to her did say," that are given so seriously in the variety shows, and that strike the cultivated ear as a curycomb might strike the flesh of a human victim. People with a notion of pictorial art that forbids their framing crayon portraits and tea store chromos nevertheless dote on "The Maiden's Prayer," the "Fairies' Wedding Polka" and the latest march.

For it is a notable thing among the people who dote on bad music that they want it new. It proves the slight value of trash, even for its supporters, that they are always clamoring for more trash and forgetting that of yesterday. It need hardly be said that what is worth while once is worth while always, and that Handel and Beethoven are men of today more truly than the whippersnapper who has just hired a variety singer to introduce his new rag time tune to an applauding public.

It is a matter not easy to settle, of course. Were the bands to play good music the crowd would stay away—at least, the authorities suppose it would—and as the crowd pays the money for the concerts it has the ostensible right to dictate the particular sort of concerts it will have. If a majority likes pig's knuckles and sauerkraut, what is the use in providing the best French dishes, even though they cost no more? Yet it is curious that, while we insist on a fairly high level of taste as well as intelligence in our schools, and on dignity in our public buildings, we should remain serene under the silliest, emptiest output of music that it is possible to conceive. A little good music is mixed with it, but that makes the "popular" stuff all the more paltry. The mob governs, but should it govern in art?

Sad, very sad, but what's to be done about it? And the echo, half a tone higher, answers: "What?"

**T**HE Des Moines Mail and Times comments as follows upon a recent editorial in THE MUSICAL COURIER:

Some astonishment has been expressed because of the recent publication in THE MUSICAL COURIER of a fac-simile reproduction of the contract between the Conried Metropolitan Opera Company

and a suppositious opera singer. The feature of the contract which caused varying comment and which THE MUSICAL COURIER sought to use to the detriment of the Metropolitan company was that which provided that the singer should give her services the first two years absolutely without compensation, only her actual expenses while on tour being paid by the company. The third season—five months is a season—she is to receive \$100 a month, the fourth year \$180 per month and the fifth \$300. That is, \$500, \$900 and \$1,500 per year, respectively, after serving two years gratis. And more—she is to give the company half of all she may receive for concert or other engagements arranged with others than the company, expenses being deducted before the division. She is bound to sing any and all parts assigned to her, no matter how small, without any extra remuneration therefor. This enables the manager to put her into all the heavy chorus work he pleases.

This looks like a hard contract. All, and more that is not quoted, is on the side of the manager. He is not obliged to retain the services of the singer any longer than he pleases; but if he pleases he has her for five years, literally "for a song," and as many of them as he may wish. But there is another side to this case. In the first place, though the printed form of the contract refers to the applicant all the way through as "the artist," she is not such, or she would not have to sign such a contract. She does it to become an artist, to arrive at a position where she may dictate terms. While she must have unmistakable talent to be considered by the Metropolitan company and must have had years of thorough and expensive training, she lacks the thing which only the Metropolitan company can give her in America—that is, operatic training, the knowledge of grand opera in actual practice. There is no other opportunity in America to learn it.

How about the Savage English Opera Company, which gave ensemble performances last year in every way as good as those at the Metropolitan? And we say it, who know.

**T**HE opera season in Europe is already in full blast. A glance over the recent repertory of some of the German cities shows that Leipzig heard "Aida," "Robert le Diable" and "Cavalleria Rusticana"; Berlin heard "Carmen," Merry Wives of Windsor, "Lohengrin" and "Don Juan"; Dresden heard "Pagliacci," "Magic Flute" and "Samson and Delilah," and Munich heard "Rheingold," "Sieg-

fried," "Walküre," "Götterdämmerung," "Flying Dutchman," "Tristan and Isolde" and "Meister-singer."

## KANSAS CITY.

KANSAS CITY, September 9, 1905.

**M**R. AND MRS. JOHN BEHR, of this city, have been conducting a summer music school at Hyannis, Mass., Mrs. Behr's old home. They recently gave a concert in Hyannis. The program was furnished by Mr. and Mrs. Behr, Carl Behr, of Boston, Mr. Behr's brother; Cora Palmer, soprano, and Myra Kendall, pianist, Kansas City, and a local chorus under the direction of Mr. Behr. Mr. Behr has returned to Kansas City. Mrs. Behr and her Kansas City pupils will soon follow.

Lionel Gettelson will have charge of the violin department in Washburn College, Topeka, Kan., the coming school year. He will spend Monday of each week in Topeka.

Lawrence W. Robbins' seventh twilight organ recital of the second series was given September 3, in the First Presbyterian Church. The program was made up of selections from the works of Alexandre Guilmant.

## Alice Nielsen Coming Here.

**A** GREAT many women have acquired reputations as actresses and then have learned how to sing; Alice Nielsen is one of the few women who made a hit as a singer and then studied acting. It is said in London, from which city Miss Nielsen shortly comes to America, that her voice was sufficiently good for grand opera when she first went abroad. The art of simulating the passions was what Miss Nielsen required, and, judging from the praise the little diva won at the Waldorf Theatre, she has acquired it.

## Marie Hall's New York Debut.

**M**ARIE HALL, the English violinist, will make her first appearance in this country in Carnegie Hall, Wednesday evening, November 8. She will be heard with orchestra, and will play the Tchaikowsky concerto, the Paganini concerto in D major and a group of solos. These works she performed when she made her memorable debut in London three years ago. The Westminster Gazette said at the time of her debut: "The world has known before now many great women violinists. It may be that it has yet to make the acquaintance of the greatest of them all."

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THE music critic of the New York Sun has been given a column in that love of a paper, the Ladies' Home Journal, wherein he answers all musical questions put to him by the feminine subscribers who thirst for instruction in the divine art. We have received several questions in the inquiry department of THE MUSICAL COURIER which do not come within the ken or experience of the young man who conducts that branch of our paper, and we herewith forward the queries to the Sun critic, feeling sure that his answers will be both courteous and correct:

I. What should a girl pianist (aged thirty-two) wear when playing a Haydn symphony for four hands?

II. Does a girl weighing about 142 pounds look better on a revolving piano stool or on a chair with a high back?

III. Is it proper to wear an engagement ring when playing Chopin?

IV. Should a blonde play Brahms?

V. Is it sinful to play the harp during Lent?

VI. What do men prefer, to hear a girl play zither or mandolin? Also please mention some waltzes for zither.

VII. My fiancé says he hates classical music. Shall I marry him? I think the E flat nocturne is the greatest composition ever composed. Am I right?

VIII. Please tell me why I cry whenever I hear a male quartet sing "The Old Oaken Bucket." Have I a musical nature and shall I cultivate it?

IX. I heard a piece by Richard Strauss yesterday called "Don Juan," and I thought of stars, and angels, and of a young man I know named Harry Peterson. He lives in Crawford, Ill., and is twenty-seven years old. Will you please explain my interpretation?

X. What is the proper thing to wear at an evening pupils' recital on a Tuesday? I have been at the conservatory 1 year and 2 months, and play all the scales and arpeggios in every key.

XI. I am taking violin lessons at the conservatory from a male teacher, and he never says a word when I make mistakes. Does he love me, or is he only careless?

XII. Why can I read flats better than sharps, and has my teacher (male) any right to touch my hand when showing me how to hold my wrist?

XIII. A man from a New York newspaper lectured in our town last week on "How to Listen to Music." Will you please explain what he was talking about? Nobody here knows.

XIV. Does Paderewski wear a corset; and if so, what is the correct pronunciation of his name?

XV. Does piano playing pay for women? and please explain why.

XVI. My teacher says that music critics are fools. Please publish this. There is no answer.

XVII. I never see any other musical paper except THE MUSICAL COURIER, and my friends tell me the same thing. Is it the only musical paper in the world? My grandfather says he saw one just after the war, published by some New York critics, but that it is now used for soap-wrappers. Please let me know about this in your next issue.

XVIII. Is it improper to wear colored silk skirts when giving a piano recital?

XIX. Are nougat and fig toffee harmful for singers?

XX. Please tell me the composer of "Rubinstein's Melody."

XXI. A friend of mine says that liverwort is good for increasing the octave stretch. Kindly let me know.

XXII. Is it the right thing to wear pink over white at Siegfried's funeral in "Die Götterdämmerung"?

XXIII. Should hired musicians be fed at a soirée musicale? And is it proper to serve chicken salad to the guests when the soirée is in the afternoon?

XXIV. Does Mme. Eames wear a transformation or a plain rat in her hair when she appears as Tosca?

XXV. My dressmaker and I had an argument. She claims that Mme. Ackté wears a Chantilly lace V insertion in the first act of "Die Meistersinger." I claim that the insertion was Valenciennes. Will you please decide?

XXVI. Would a brown dress look too drab when singing Brahms at Mendelssohn Hall?

Turgeneff explains the critic as follows, in a little story called "The Blockhead." Here it is:

Once upon a time there was a blockhead.

For a long time he lived happy and content, until at last a report reached him that everybody considered him a brainless fool.

This roused the blockhead and made him sorrowful. He considered what would be the best way to confute this statement.

Suddenly an idea burst upon his wretched mind, and without delay he put it into execution.

One day an acquaintance encountered him in the street and began to praise a celebrated painter.

"Good God!" cried the blockhead, "do you not know that this man's works have long since been banished to the lumber room? You must be aware of the fact. You are far behindhand in culture."

The friend was alarmed, and immediately concurred in the blockhead's opinion.

"That is a clever book that I have read today," said another of his acquaintances to him.

"God have mercy!" cried the blockhead. "Are you not ashamed to say so? That book is utterly worthless. There can only be one idea concerning it, and did you not know that? Oh, culture has left you far behind."

And this acquaintance also was alarmed, and he agreed with the blockhead.

"What a splendid fellow my friend N—— N—— is," said a third acquaintance to the blockhead. "He is truly a noble man."

"Good heavens!" shrieked the blockhead. "N—— N—— is a notorious scamp. He has already plundered all his relations. Who does not know that? You are sadly wanting in culture."

And the third acquaintance was also alarmed, and instantly accepted the blockhead's opinion. Whatever was praised in the blockhead's presence he had always the same answer. And in every case he added reproachfully: "And you still believe that authority?"

"A spiteful, venomous man." That was how the blockhead was now known among his acquaintances. "But what a head!"

"And what language!" added others. "What talent!"

And the end of it all was, the editor of a newspaper entrusted the blockhead with the writing of the critiques in his journal.

The blockhead criticised everything and everyone in his well known style and with his customary abuse.

And now he, the former enemy of every authority, is himself an authority, and the rising generation show him respect and tremble before him.

And how can the poor youths do otherwise? Certainly, to show him respect is an astonishing notion; but woe to you, if you would take his measure or try to make him appear as he really was, you would immediately be criticised without mercy.

Blockheads have a brilliant life among cowards.

John Philip Sousa is nothing if not versatile. He knows how to electrify an audience by leading a band, he is able to set nations whistling his march tunes, he possesses the knack of writing rattling good lyrics when those of his librettists do not suit him (he wrote most of the verse in "El Capitan" and "The Bride-Elect") and when all those accomplishments begin to pall upon him he turns his pen into the field of fiction, and entertains an audience of readers as readily as he wins the musical masses with his baton and his melodies. Sousa's book, "The Fifth String," a fanciful novelette, ran through several editions, and is still what publishers call a "good seller." His newest work, just issued, is a story of boy life, "Pipetown Sandy," and every indication promises for the human, tender, whimsical little tale another of those Sousa successes which have become almost proverbial. To attempt to tell the story of Sousa's Sandy is a hopeless task, for the chief charm of him lies in the way

SEASON

1905-1906

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he is told about. Sousa shows a keen insight into the ways and wiles of the boy world, and writes of what he sees, with all that unctuous humor and sympathetic touch which form the leading characteristics also of his popular music. He is one of those rare seers who has his hand on the pulse of the public, and is able to gauge its heart to a nicety, whether that public be male or female young or old, from New York or from Nijni-Novgorod. "Pipetown Sandy" is full of nonsense verse that would not bring discredit even on King Lewis Carroll, and the pages bristle with quaint conceits that will strike home to the American boy between the ages of seven and seventy. "Pipetown" is a pet name for Washington (where Sousa was born), and the milieu of the book is laid in that city just after the close of the Civil War. However, Generals Grant, Sheridan, Lee and Sherman are not biographed, nor does the author attempt to retell the story of '61. The only information of historical value to be found in "Pipetown Sandy" is the conviction on your part that you are reading something new in the book line.

And speaking of books. Rupert Hughes has just sold the rights of his new musical novel, and it is being prepared for the press. Look out for thrills when Rupert writes about music in story form, for he knows his subject as a chamois knows his crags—excuse the comparison—and he has a prodigious bump of dramatic derring do. The novel will probably be called "Zal," and its title suggests pianists, Poles, perfumes, passion and pangs. I am prodigiously interested in the novel, for it is the one I intended to write.

A Dresden music critic, Richard Pfau, committed suicide recently. Judging by the heavy thunderstorms last week, there must have been something doing up above.

And that reminds me of a good story which David Bispham brought from abroad, and which is at its best when told in his inimitable way. Pat and Mike were working side by side when Pat suddenly poised his pick in midair and asked: "And shure, did yez know that the Pope is dead?"

"The Pope? What Pope? The wan that makes thim go-quick ottymobiles and—"

"No, ye lubber, the Holy Pope in Rome, His Holiness Leo XIII."

"And shure, the devil ye say. The Holy Pope! Poor man, poor ould gintleman; may God rest his soul." Mike crossed himself reverently and murmured a prayer. "But, say, Pat, I'm blasted sorry to hear that same, and I do be afther thinkin' it'll may be a great misfortoon, a very great misfortoon, for the Irish."

"And why thot?"

"Well, supposin' Tiddy Roosevelt should app'int a Protestant in his place?"

Some facetious gentleman, whose summer vacation is evidently not yet over, sends the following: "Dear Editor: I note with what unerring wisdom you answer all the questions sent to you for elucidation. Will you please inform a curious musician whether you would advise him to stand pat with aces up in a raised pot, or whether he should discard the small pair and draw to the aces? An early answer in your valuable columns would lift a great load from an aching musical breast. Yours very gratefully, Nocturno." The answer is C sharp.

In speaking of melodious joys to come, the Brooklyn Eagle refers to grand opera as the "backbone" of the musical season. Let us hope there will be plenty of marrow in it.

LEONARD LIEBLING.

THE Philharmonic Society's concerts will be given on the following dates: November 10 and 11; December 1 and 2, 15 and 16; January 5 and 6, 19 and 20; February 9 and 10; March 2 and 3 and 23 and 24. The foreign conductors definitely engaged are: Mengelberg, Fiedler, Safonoff, Kunwald and Steinbach. The soloist at the first concert, under the direction of Mengelberg, will be Otie Chew, the young English violinist.

CONDUCTORS, attention! The best acoustic properties of any hall in New York for large orchestral concerts, are to be found at the new Hippodrome. The secret of sound vibration seems to have been solved by the Hippodrome architects, and the extraordinary effect produced by the orchestral instruments in the new auditorium has become a matter of marvel among the local experts who understand such things. The first symphony orchestra to play at the Hippodrome will be a revelation, both to itself and to the auditors. Con-

ductors should play there in order to convince themselves of the unique properties of the hall. There is nothing like it in this city.

THE Russian Symphony Society will produce works by the following composers at its New York concerts this season: Glinka, Dargomyzhski, Syeroff, Musorgski, Borodin, Rubinstein, Tschai-kowsky, Rimsky-Korsakoff, Lyadoff, Cui, Napravnik, Solovyoff, Glazounoff, Arenski, Ippolitoff-Ivanoff, Taneyeff, Sokoloff, Koreshchenko, Konyus, Rachmaninoff, Grechaninoff, Glier, Zolotaryoff, Bibik and Sibelius. Of the works listed nineteen are new and thirty will have their first performance at this series of concerts. Not even Theodore Thomas made a better record than that in a single season, and he was easily king of novelty producers.

#### The Worcester Festival.

THE most important musical event of the early autumn is the Worcester (Mass.) festival. Artists engaged for this year's festival include:

Charlotte Maconda, Corinne Rider-Kelsey, Mrs. Zimmerman, sopranos; Isabelle Bouton, Bertha Cushing Child, Helen Allen Hunt, contraltos; Herbert Witherspoon, Julian Walker, Harrison W. Bennett, basses; George Hamlin, Clarence B. Shirley, George Leon Moore, tenors; Harold Bauer, piano; Inez Jolivet, violin; Arthur W. Snow, organist; Arthur J. Bassett, accompanist. Wallace Goodrich and Franz Kneisel are the conductors.

The dates of the festival are September 27, 28 and 29. Matinees will be given Thursday and Friday, and these with evening performances, making five concerts in all. Mozart's "Requiem" and selections from César Franck's "Beatitudes" constitute the program for the opening concert.

The following is the program for the final concert (artists' night):

Suite from Sylvia.....	Délibes
Polonaise from Mignon.....	A. Thomas
Madame Maconda.	
Andante and Gavotte from the Serenade in E major.....	Arthur Foote
Aria from Der Freischütz.....	Weber
Mr. Hamlin.	
Scherzo, The Sorcerer's Apprentice.....	Paul Dukas
Aria from I Promessi Sposi.....	Ponchielli
Madame Bouton.	
Entr'acte from the Incidental Music to Pelléas et Mélisande.....	Gabriel Fauré
Aria from La Gioconda.....	Ponchielli
Mr. Bennett.	
Mad Scene from Lucia di Lammermoor.....	Donizetti
Madame Maconda.	
Kaisermarsch.....	Wagner
Chorus and Orchestra.	

Rudolph Weys, of Travemünde, has been engaged as conductor of the Lübeck Opera.

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**Arthur Hartmann in Germany.**

ARTHUR HARTMANN, the violinist, is an artist of uncommon gifts. Additional criticisms from the German papers follow:

Both of the artists who appeared in the concert at Börsen Hall on Friday evening, Harold Bauer, pianist, and the violinist, Arthur Hartmann, are excellent representatives of their respective lines of art, and played together admirably. In the main it was a sonata evening, in which figured the names Beethoven and Brahms, and the authors of the numbers played between, Schumann, Chopin, and Bach, corresponded with this distinguished environment. Beethoven's big C minor sonata, op. 30, No. 2, and Brahms' D minor sonata, op. 108, received a rendering correct to the smallest detail, marked by fine dynamic shading, and one which left the impression of inner life. Mr. Hartmann's solo number was the well known Bach "Chaconne," for violin alone. He played the work with extraordinary clean cut quality in the chords, which one seldom hears given so precisely and so absolutely together, with good distinction of the phrases, with clear grouping of the polyphonic passages, and with thoughtful, unartificial rendering of the melodies. In fact, it was an artistic performance, which commanded respect and awakened lively sympathy. Both artists, in their solos especially, met with the warmest and most vigorous approval, but in spite of the fact that they were recalled for the third or fourth time they did not respond with encores. Bravo! Whoever helps to shelve the bad habit of encoring—and to this responsibility artists themselves are called in the first rank—deserves thanks and recognition.—Schlesische Zeitung.

Arthur Hartmann, who heretofore has been unknown in Breslau, on ground of his ability is entitled to just the same clamorous acclaim as the Bohemian violinists, Kocian and Kubelik, who at the moment stand high in the list. The fact that he renounces all expedients of this kind and will forge his way through nothing but his altogether admirable playing heightens the distinction of his artistic advance to a significant degree. He possesses a technique as good as inexhaustible in chord and polyphonic playing. His bowing is energetic, powerful and manly. Up and down stroke are even in tone quality as well as dynamically perfect. In clear staccato, too, a class of work which he does mostly with the lower half of his bow, Mr. Hartmann by no means falls behind. Therefore might one assume that the artist would have played the Beethoven C minor sonata altogether to the satisfaction of its author; even in the fastest tempo not a note suffered in its worth or meaning; each dynamic sign, each tempo change was observed and reproduced with minute exactness. Moreover, this correctness throughout was neither antiquated nor dry; the expression was living and fresh. The same was true of the Bach "Chaconne." The wonderful Brahms D minor sonata for violin and piano, which was rendered with fullness of temperament, gave the concert a splendid conclusion.—Breslauer General Anzeiger.

The names of both the artists who appeared on Saturday in the Chamber Music Hall of the Central Theatre have a good sound in the musical world. Harold Bauer and Arthur Hartmann have for a long time given proof of their high artistic calling. One as well as the other is a master in his line, and therefore one was compelled to promise himself the best from their co-operation; and, in fact, the cherished anticipations were fulfilled in highest measure. The performance of the Beethoven C minor, op. 30, No. 2, and the Brahms D minor, op. 108, sonatas could pass as being altogether admirable. In the last named work especially the players offered an absolutely beautiful rendering which awakened distinct delight. It was an excellent ensemble of the finest artistic sympathy, glowing with noble enthusiasm, most effective in co-operation, full of the beauty of the work, and entirely satisfying. Of an extremely enjoyable nature, also, were the solo numbers given by the performers. Arthur Hartmann won great success with his masterly rendering of the difficult sonata in G minor for violin alone. During the last years his playing has gained considerably in depth and penetration, his tone has grown larger, and his brilliant bowing and finger technique have remained the same. Mr. Hartmann now plays Bach very differently from the way he did three years ago, when we were not so entirely on good terms with his conception. The audience was highly pleased with the offerings of both the concert givers, and gave their thanks in richly bestowed applause.—Leipziger Tageblatt.

**Tales of Tamagno.**

A BOSTON paper gives some amusing stories of the penurious habits of the famous tenor, Tamagno, who died lately. He was the son of an inn keeper near Turin, and used to serve at his father's table. He amassed a fortune of about \$1,200,000, part of which he lost in real estate speculations in Rome. But he never lost anything by extravagance; he never got over the habits of frugality acquired in boyhood.

Stories are told of his washing his stockings and underwear and hanging them up to dry in his room at the old Tremont House in Boston, and cooking steak and onions over the gas for his "best meal."

While appearing in 1895 at the Metropolitan Opera House, New York, he was thirsty after the first act and gave a boy 25 cents to go and get him some beer. The boy came back with a bottle and 10 cents change. Tamagno would not hear of such a thing. "Only that for 15 cents!" he exclaimed. "Go back and change it." He gave the boy his water pitcher, which he got filled with beer from the spigot, and when the messenger came back after his dual

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trip Tamagno, it is said, put the 10 cents change into his pocket.

Besides his \$1,200 a night in 1895, Tamagno insisted on several tickets. He used to be given eight on every occasion he appeared. It is the custom with Italian opera. The tickets were supposed to be given to friends to work up the applause. But Tamagno, it is said, very seldom gave his away. He preferred selling them to speculators, so 'tis said, and, of course, he got his price for them. When he sang in Rome, where he got 5,000 francs, or, say, \$1,000, his privilege was to get fifteen tickets. Here, as usual, he used to sell them, very much to the disgust of the management. On one occasion the tickets failed to arrive, so he took a cab for two francs and went to the theatre to get them himself. At the end of the week his manager found two francs added to his expense list for Signor Tamagno's cab.

Another peculiarity of his arrangement is that the management paid not alone his traveling expenses, but those of four other people. Tamagno reduced his traveling expenses by only taking a valet with him and leaving his personal agent back in New York. He was even said to

sell his seats in the drawing room compartment. He was known, when the seats did not sell, to occupy them with all his personal baggage, leaving other people standing—women sometimes. Of course, it was his right, but it showed his peculiar system of bringing up that he exacted to the last cent of his contract. Sometimes the management actually bought back from him the privilege of so many seats in the drawing room car.

On one occasion he was singing at the Auditorium in Chicago, and was in very bad voice, so he ordered several numbers of the opera to be cut. The stage management went to the front of the house and reported the fact to Messrs. Abbey and Grau. They naturally took the ground that as Signor Tamagno was paid a big sum of money—then \$2,000—the public had a right to the full opera. Though quite unequal to it Tamagno said "all right," and he sang every number, with the result that he lost his voice and at the same time six performances. He made \$2,000 that night, but he lost \$12,000 by it.

Though an Italian by birth, he looked more like a German. He was a tall man of large proportions, his hair light brown, wearing a full beard.

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A great success was made by Mr. Hamlin. . . . What the singer offers is genuine art. His beautiful tenor voice is even throughout and in the lower as well as the upper register is equally fine.—Leipzig Abendzeitung, February 25, 1905.

Mr. Hamlin presented the songs unpretentiously with fiery passion and full glowing inspiration, which, in the direction of warmth and honest feeling, can seldom be heard.—Dresden Neueste Nachrichten, February 22, 1905.

Mr. Hamlin is an uncommonly gifted artist. . . . It must be agreed that Mr. Hamlin's versatility was proved up to the very hilt.—London Daily News, May 23, 1905.

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## CINCINNATI.

CINCINNATI, September 9, 1905.

**T**HE College of Music was the scene of unusual activity Wednesday, September 6, when it opened for the twenty-eighth academic year. The members of the faculty, including Signorina Tecla Vigna, were at the college all day ready to receive prospective students for the new year, and it is gratifying to note that the teaching time is being rapidly engaged. A sufficient number of applications were received from non-resident students to fill all the available rooms in the ladies' dormitory. The college buildings present a most inviting appearance, the halls, studios and offices being tastefully painted and furnished. A larger number of applications for scholarship have been received than heretofore, and it will be a difficult matter for the board of examiners to select those who deserve particular merit, judging from the array of musical talent which is today competing in the classrooms of the college. Another exceptional offer made each year by the College of Music is the special educational opportunity, to which thirty deserving students are admitted and which is really a half scholarship. Students admitted under this plan enjoy the unreserved advantages of the college at special rates of tuition. Examination for the special educational opportunities was held at the college on Friday afternoon, September 8.

For several years past opera training and opera coaching has been one of the leading branches in Cincinnati's music schools. Somehow the atmosphere was here, there was an abundance of material and a supply of the right kind of teaching. The aim, of course, has been high in the artistic domain toward practical results and giving public performances that would pretty nearly reach the professional standard. Operatic scenes, entire acts, and occasionally entire operas have been given with students' talent exclusively in the chorus and cast. In these lines Oscar J. Ehr Gott, with his school forces, has not only been most ambitious, but his work has been singularly accompanied with striking results. For the past two years the public has had opportunity of witnessing proofs of his serious endeavor and happy achievements in the matter of operatic performances, which

owed their entire success to his comprehensive talent. Another instance of his versatility was furnished by the recent performance of "Pinafore." Mr. Ehr Gott is preparing to give an opera during the coming season.

Henry A. Ditzel, one of the shining musical lights of the Gem City, spent the last month in Northern Michigan and is now winding up the season in Toledo. He will give some interesting piano recitals during the season.

Dell Martin Kendall, soprano, has returned to the city after a charming vacation of eight weeks at Kronerz Springs, Ky., and has already begun rehearsals for her tour with Signor Giuseppe Campanari, the distinguished baritone, who starts on his tour October 26.

H. C. Lerch, director of the Clifton School of Music, is rapidly recovering from a very severe illness which he had contracted at Atlantic City. The active season of the school begins Monday, September 11.

Mrs. Mary Hissem de Moss, after a two months' visit with her parents in Newport, Ky., has returned to New York to prepare for the very busy season which awaits her. She is already booked to sing in many of the larger cities, one of the most important engagements being "The Messiah" in Boston, December 25. August 17 she sang in "Elijah" at Ocean Grove, when 10,000 people listened to her glorious voice.

One of the most energetic, inspiring and musicianly bandmasters in the country—one who is going to make his mark—is William Kapp. Mr. Kapp for the past year and more has been the director of the First Regiment Military Band, and he has raised its artistic standard to a very high level. As a soloist, too, Mr. Kapp has achieved an enviable fame and distinction. He is the leader of the trumpets in the Symphony Orchestra under Frank Van der Stucken.

The Schwerin Opera announces that during the season 1904-05 forty-seven operas were produced there, five of them new to Schwerin.

## Recruits for Grand Opera.

**T**HEODORE HABELMANN, the principal instructor in Habelmann's Opera School, No. 157 West Forty-ninth street, did not go to Europe this year, but remained in New York all the summer hard at work. He was so deeply interested in several of his pupils that he was unwilling to cause any interruption in their course of studies. Two of his pupils, who have been studying uninterruptedly all the summer, and whose progress has been most gratifying are Helen Culver and Amiee Pink Meyers.

One afternoon recently Mr. Habelmann gave an impromptu musicale in his studios, a small party of his musician friends being present. The two singers named sang in two scenes from "Lohengrin" and gave unmistakable proofs of histrionic and lyric powers of the highest order. Their singing and acting would have done credit to many a professional Elsa and Ortrud. They disclosed true art, and illustrated Mr. Habelmann's remarkable method. Their work exemplifies the truth of the statement that "with Habelmann in New York, it is not necessary for aspirants for grand opera to go abroad for study."

Miss Meyers is not quite fifteen years of age, yet already is a developed opera singer. Her voice will prove her fortune. But she is blessed with much more than a glorious voice. She is endowed with the genuine artist temperament and is surcharged with musical passion. Her dramatic talents are equal to her musical gifts. Such a conjunction of histrionic and lyric powers is not found often. After hearing and seeing the work of this girl, it is easy to read her horoscope. It is not foolish to prophesy that she will become one of the great stars of grand opera.

Next summer Mr. Habelmann will go to Europe and will be accompanied by a number of his pupils. He expects that Miss Meyers will make her debut in grand opera in Berlin ere she has reached her sixteenth year.

## Webb-Spanuth Nuptials.

**A**NNA SPANUTH, the vocal teacher and writer, was married September 7 to Walter Webb. Mr. and Mrs. Webb will reside at 117 East Eighty-sixth street, New York.

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## Musical People.

**Birmingham, Ala.**—Mrs. John C. Lumsden, vocalist, and Lulu Hawkins, pianist, sang and played before a cultured audience September 1, at the conservatory.

**Bangor, Me.**—The piano pupils of Alice Straw Bagley, assisted by some local singers, were heard at a musicale August 22 at their teacher's studio, on Main street. Piano and vocal numbers were given by Fannie Phillips, Bernice Cole, Mrs. Norris, Edna Smith, Nellie Allen, Irving Rich, Eva Goudey, Celia Tibbets, Helen Farrar, Marie Hill, Margaret Tibbets, Marian Ripley, Lillian Phillips, Sadie Mayo and Dora Sweet.

**Detroit, Mich.**—Margaret Foy, soprano and pupil of Romaine Wendell, has resigned her position as soloist of the Cathedral choir and accepted an engagement with the Porter White Opera Company.

**Far Rockaway, L. I.**—Edward Schloemann and Mrs. Schloemann united in a musicale lately at the home of Helene Faber.

**Rochester, N. Y.**—Reta Marie MacIntyre, a young pianist, gave a successful recital last month on the eve of her departure for Europe. Miss MacIntyre will continue her studies in Germany.

**Southampton, N. Y.**—Local talent combined in an excellent program at the "Sunshine" musicale at the home of Mrs. Edgar A. Hildreth. There were vocal, piano and literary numbers by Dr. E. G. Howard, Leland Hildreth, Fred Culver, Mrs. Robert Ebell, Bessie Hunting, Ethel Thompson, Abigail Halsey, Albert Jagger, Julia Foster, Lillian Bellows and the Messrs Baird, Terry and Arthur.

### HANS SCHROEDER IN CHICAGO.

HANS SCHROEDER, the baritone, whose picture accompanies this article, has just gone to Chicago, where he is to have charge of the vocal department of the Chicago College of Music.

Mr. Schroeder is a native of Karlsruhe, and showed remarkable talent for music when a child, beginning to study the violin before he was seven years of age. He entered the Grand Ducal Conservatory of Karlsruhe, and appeared three years later as soloist in concerts throughout Germany. He had already won considerable success as violinist when the exceptional possibilities of his voice attracted the attention of several prominent singers. Finally he decided to cultivate his vocal talent and went to Frankfurt, where he placed himself under Edward Bellwid, the distinguished voice teacher. He remained in Frankfurt for four years, accepting later a position at the Grand Opera. He was heard in "Trovatore," "Faust," "Mignon," "Tannhäuser" and "Figaro." He resided in Berlin the last few years, and has sung with unqualified success in Berlin, Cologne, Leipsic, Frankfurt, Munich, Hamburg, Hanover, Karlsruhe (with Mottl), Amsterdam, Utrecht, &c. His recitals in New York and Chicago last season were noteworthy for the unanimous praise which was showered upon Mr. Schroeder by the press. We append a few extracts from his many notices:

Mr. Schroeder invited not unfavorable comparisons by singing five of the "Dichterliebe" songs of Schumann which Mr. Bispham gave on Monday. Added to these was a "grand scene" from Marschner's antiquated "Vampyr" and two groups of songs by Richard Strauss and Hugo Wolf.—New York Herald.

It was evident to the discriminating listener at least soon after the concert had begun that here was an artist in the true sense—a

man who has intelligence, musical insight, refinement of feeling and depth to an unusual degree.—New York Press.

Mr. Schroeder's voice is a baritone of agreeable timbre, but back of it there are beautiful artistic sense, poetic feeling, and fine intelligence. His mission in New York will not be ended by a single recital.—New York Tribune.

He sang his songs as such a musician would, and with a fine insight into their emotional and musical contents, and with a vocal style that showed an admirable taste and refinement. Intelligence, feeling and, in particular, a faculty for musical characterization Schroeder has. The directness and sincerity with which he goes to the heart of his songs and differentiates them was good to note.—New York Evening Post.

Mr. Schroeder is an artist—one to be reckoned with, and a chance to hear him again will be most welcome.—Chicago Tribune.

Schroeder uses a peculiarly pure mezzo voice to excellent advantage, and produces some pianissimo tones that are little short



HANS SCHROEDER.

of thrilling. The ease and freedom of his singing are refreshing. He is a master of phrasing and finish, and has a thoroughly manly quality in his singing that utterly forbids the suspicion of sentimentality, even in his most poetic moments.—Chicago Examiner.

His voice is rich and sweet, and at the same time sufficiently powerful to make his work in the more dramatic passages effective and convincing.—Chicago Daily Journal.

### Jennie Hall to Sing Again.

JENNIE HALL-BUCKHOUT, the soprano, has resolved to re-enter the concert field. As Jennie Hall her beautiful voice and musical gifts brought her fame and many admirers, and now that her art has matured, the singer will be in demand, and in the course of time become a greater favorite. In oratorio Mrs. Hall-Buckhout sings the big and important works.

"The Musician of Augsburg" is the name of a new opera booked for its première in Hamburg.

## BOSTON NOTES.

Boston, September 9, 1905.

AS THE MUSICAL COURIER previously announced, an invitation has been extended to the French composer, Vincent d'Indy, to come to Boston to conduct a series of concerts by the Boston Symphony Orchestra. Mr. d'Indy has accepted the invitation and it is further announced that he will arrive in Boston the end of November. For the first time in twelve years the orchestra will make a brief Western tour. Six cities are to be visited—Montreal, Toronto, Buffalo, Detroit, Cleveland and Rochester.

William L. Whitney returned this week from Europe, where he has been for the summer with a class of students. Mr. Whitney will resume his teaching at the Boston school September 11.

William Kittredge has had a successful season along the North Shore. His last recital was at Little Boar's Head, N. H., consisting entirely of songs by Charles F. Fanney.

The Cecilia Society has engaged Ellison van Hoose for their performance of Saint-Saëns' "Hélène."

Alice Robbins Cole, contralto, has been engaged as soloist for one of the Saunders' Theatre Boston Symphony concerts in Cambridge.

### Gamble Company Tour.

ERNEST GAMBLE, the basso cantante, and his company are to remain in the East and Middle West until the new year. Mr. Gamble and his associate artists are presenting some of the best compositions written for voice, piano and violin. During the season the company is to visit New York, Philadelphia, Baltimore, Pittsburg, Denver, Ogden, Boise, Sacramento and other cities in the Far West. In October Mr. Gamble and his company will appear under the auspices of the Mozart Club of Manistee, Mich., and the Music Club of Muskegon, in the same State. Mr. Gamble was one of Victor Thrane's artists here in New York a few years ago, and appeared with Ysaye, Gerardy, and toured with Mlle. Verlet and Katharine Bloodgood.

### New Composition by Bartlett.

HOMER N. BARTLETT, the composer, has returned from his summer vacation. As a proof that his time was not entirely devoted to recreation, he brings with him the complete orchestral scores of a "Caprice Espagnol" and an "Album Leaf," also a song for tenor solo, with 'cello obligato, and two new piano pieces.

The House of Ditson & Co. has just published from Mr. Bartlett's pen a nocturne for piano and a song, "The Voice of the Wind." These are works of the highest order of merit. The former is especially effective as a concert number conceived in the modern style of harmonic treatment. The song is dramatic, with a flowing and beautiful accompaniment.

### Kelley Cole a True Artist.

KELLEY COLE, the young American tenor, achieved sudden fame in England after his first concert in London a few years ago. The English critics pronounced him a true artist and the possessor of an excellent voice. In oratorio and concert in this country he is in demand. For this season Mr. Cole will again be under the management of Loudon G. Charlton.

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## MARIE HALL'S ENGLISH NOTICES.

**A**MID scenes of unparalleled enthusiasm Marie Hall, the eminent violinist, revisited Newcastle-on-Tyne, and broke all records at The Palace by the Sea.

Long before the concert commenced every seat in the vast building was sold out and could have been twice over. Some press notices follow:

In the course of an extensive tour of Great Britain and Ireland, prior to a visit to America and the Continent, Marie Hall, the talented violinist, appeared at a concert in the Tynemouth Palace last evening, and added another to her many triumphs. Large though the concert hall is at the Palace, and despite the fact that the prices were very considerably increased, there was only standing room obtainable when the program was commenced with, and it was a most enthusiastic audience throughout. Miss Hall figured three times during the evening, and each contribution roused her hearers to a greater pitch of delight. For taste in expression it was difficult to imagine anything more perfect than her rendition of the work, "Humoreske" (Dvorák). The audience stood upon their feet, waved hats and handkerchiefs, and cheered the violinist, who, after bowing her acknowledgments three times, was gracious enough to grant an encore. Shortly after 10 o'clock, when she appeared for the last time, the audience was loth to part with her. After the performance crowds waited at the door to see her off in her carriage, and at the Tynemouth railway station others were waiting to get a glimpse of her.—The Newcastle Journal, August 14, 1905.

The Tynemouth Palace was crowded last night when Marie Hall, the gifted violinist, made her first appearance in the spacious building. Long before the time advertised for the recital there was a rush for seats, and many persons had traveled from some distance.—The Newcastle Journal.

The appearance of Marie Hall, Tyneside's gifted violinist, at the Tynemouth Palace last evening, was the occasion of a remarkable outburst of enthusiasm.

Although the prices had been increased considerably for the event, the spacious building was packed long before the concert commenced.

Miss Hall appeared three times in the program, and in all played ten different pieces of music, which included the works of some eight composers.

Her hearers seemed insatiable, and she was repeatedly recalled. One number in particular—"Humoreske" (Dvorák)—aroused them to such a pitch of enthusiasm that they stood up, waved hats and handkerchiefs and cheered.

After the entertainment hundreds waited to see her off, and at the railway station there was another admiring throng.—The North Mail.

M. J. R. Huddleston has again and again proved himself an almost unequalled impresario by the engagement of the most famous musicians and vocalists of the present day, and we had an example of this on Sunday evening, when, through his enterprise, Blackpool and her visitors were enabled to enjoy the reappearance of Marie Hall. The Pavilion was crowded with an audience that was roused to wildest enthusiasm by this talented lady's performance. At the close the huge audience rose en masse and applauded her to the echo. Altogether Miss Hall scored another great triumph, and so enraptured were the public that they awaited her departure from the Gardens, and as she proceeded along the corridor, from the stage door to the exit, she had to go through a crowd of ardent admirers who emphasized their appreciation by continuous applause.—The Blackpool Times, August 2, 1905.

The concert recital at the Winter Gardens was a huge success. Every corner of the capacious pavilion was packed. The reception accorded Miss Hall was a rousing one, and each succeeding encore was indicative of increased appreciation.—The Blackpool Gazette.

Another great treat was provided on Sunday evening when Marie Hall, the gifted girl, who has in a few years sprung into the foremost position among the world's violinists, appeared for the second time at the Winter Gardens, and delighted a crowded audience. Miss Hall had a great ovation at the finish and had to respond to numerous encores.—The Blackpool Herald.

The greatest fiddlers have come to us enveloped in an atmosphere of mystery. Paganini was supposed to be in league with Satan. Tartini confessed that his famous sonata was inspired by the devil in a dream. And though in these days no one would connect Miss Marie Hall—who appears today at the Crystal Palace—with the evil one, yet in the girl artist, who sprang almost at a bound from the street performer to absolutely the first living English violinist, who is not struck by this atmosphere of the supernatural that surrounds her? Her personality, playing, all seem infused with the same extraordinary magic. \* \* \* Then the melodies begin to unfold, with a purity and sweetness never heard before. It is Paganini interpreted by youth, with hopes, ideals, unsullied. Ah! but that strain of melancholy—youth has surely not fathomed such depth of utter pathos? When Kubelik plays it, too, it is only a tune, but now it seems like the distant echo of a world's living sorrow. And now the very devil is in the fiddle. Gay, mocking laughter thrills from it. There is a scampering of little demons that have not been loosed since Paganini himself first conjured them out of horsehair and catgut.—London Daily Mail.

It is probably true that Miss Hall is the only female violinist who has essayed the Paganini concerto in D in public. This she played with a technical skill so consummate that it seemed as if it were just as easy to play octaves on the violin as it is on the piano, and as if harmonics could be produced by pulling out a stop or some equally simple mechanical means. In Wieniawski's "Faust" fantasia all the beauty of the opera seemed to be contained, and the difficulties with which it abounds were overcome with an extraordinary absence of visible effort. It is only necessary to say that her tone is singularly pure in quality, her intonation beyond reproach in the most delicate passages, and her certainty of technic unsurpassed by any pupils of her distinguished teacher.—London Times.

She soon asserted the possession of a fine tone and a free, bold style, while her technical powers may truly be described as brilliant. All the difficulties were met and surmounted with certainty and ease, the young violinist never being flurried and, indeed, showing the coolness of an old hand. Her playing stirred the audience to enthusiasm, and she had to return to the platform four times. There was, indeed, so much "go" about her playing, and such fascinating animation of style, the spirit and confidence of youth everywhere being manifested, that she again made a complete

conquest of her audience. Miss Hall had to respond to six "calls" after she had finished with the concerto and eight when she played Wieniawski's fantasia on "Faust," which concluded her lengthy task.—London Daily Telegraph.

A new star has arisen in the fiddling firmament. If Kubelik has not been actually out-Kubeliked, that artist must certainly look to it—on pain of being outshone by Marie Hall. Perhaps, indeed, it is doing less justice to last night's debutante to compare her even in those terms to one who is at best only a virtuoso player of exceptional technic. She has powers of execution which can be compared with those possessed by only two or three of her contemporaries. The world has known before now many women violinists. It may be that it has yet to make acquaintance with the greatest of them all.—Westminster Gazette, London.

Her bowing was remarkably free and firm, and the assurance and boldness with which appallingly difficult passages were attacked and executed were marvelous to hear. In Tchaikowsky's concerto in D and in Wieniawski's "Faust" fantasia there was also exhibited a sensitiveness and warmth of expression that charmed the ear, and testified to a highly organized musical temperament.—London Standard.

Yesterday afternoon the St. James' Hall was crowded in every part, a proof that Marie Hall's fame had already spread far and wide. By her performance yesterday she more than justified all that had been said in her praise. Her technic is flawless, but besides this she has at her command a fund of real musical feeling, which she exhibited in Beethoven's "Kreutzer" sonata, and especially in Bach's "Chaconne."—London Morning Post.

All lovers of English music must have rejoiced at the fact that not an inch of available space was empty in St. James' Hall when Marie Hall gave her recital. It is said on good authority to be without precedent in modern times that so great a crowd should be attracted by the second appearance of any artist, and that this result should have been attained by a young English performer must be eminently satisfactory to all, save the many who were turned away from the doors.—London Times.

Marie Hall's concert took place yesterday afternoon at St. James' Hall, before an enormous audience, in which, among other distin-

guished musicians, was Dr. Joachim, who listened to Miss Hall's performance with great attention, and appeared to be much impressed by her talents.—London Daily Graphic.

The sensation which Miss Hall's advent has caused in the musical world was, of course, responsible for the eager expectancy evinced on her appearance. Nothing could have been more perfect than Miss Hall's playing in the concerto. Miss Hall held the great audience in a magic spell.—London Sun.

## A Musical Baby.

(From the Purcell [Ind. Ter.] Register.)

**A** SON was born to Professor and Mrs. Rudolph Klepzig on Wednesday. The delighted father hears at this time in the infantile cries of his son and heir the melody of a Mozart, the soothing strains of a Schubert; but we predict when, in the smaller hours of the night, he is called Bach from dreamland to hunt for the elusive paregoric bottle, those wails of woe from the small bundle of humanity will have in them, to the father's cultured ear, more of the Wagnerian fierceness than of Beethoven's tonal beauty. In the meantime, all parties are doing as well as could be expected, and the professor is being taught how to Handel the baby.

Guido Peters has been engaged to teach piano at the Vienna Conservatorium.

Ferdinand Hummel, the Berlin composer, celebrated his fiftieth birthday recently. Hummel's best known work is the one act opera "Mara."

Carl Busch's symphonic prologue, "The Passing of Arthur," was produced recently in Copenhagen (Tivoli concerts) under the composer's direction.

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## MRS. DICKMAN A SUPERB CONTRALTO.

NEW YORK now has a resident contralto—Grace Morei Dickman—whose voice and beauty have inspired many tributes. Mrs. Dickman is a native of California, and she has the individual charm of manner and distinction which characterize the cultured women of the Golden State. Mrs. Dickman's personality and musical gifts combine everything that the supreme artist requires. Her voice is a true contralto with the opulent, velvety, low tones of the 'cello. Mrs. Dickman was a favorite of both her European teachers, Juliani, of Paris, and Randegger, of London. She sang in these capitals with great success four or five years ago, and then returned to her old home on the Pacific Coast. In 1903 Mrs. Dickman came to New York to accept a position in the choir of Rutgers Presbyterian Church. There her singing has been greatly admired, and she will continue to enhance the beauty of the Sunday services by her beautiful voice and sympathetic art.

Besides her duties at the Rutgers Church, Mrs. Dickman has filled some excellent engagements. She was the assisting soloist on the Clarence Eddy organ tour to the Pacific Coast. Mrs. Dickman sang at five concerts with Mr. Eddy—July 3, 5, 6, 7 and—at the Venice Assembly in Southern California, near Los Angeles. The contralto also made notable successes in Portland, San Francisco, Spokane, Walla Walla and other cities. Mrs. Dickman's voice is especially suited for oratorio and in music requiring dignity, sympathy and breadth in its delivery.

The following paragraphs from Mrs. Dickman's volume of press notices show that she is a prime favorite throughout the great West:

Mrs. Dickman ranks first among California contraltos. She has been the contralto of the First Presbyterian Church in Oakland for a number of years, and at the same time has been one of the most successful instructors on the Coast.—San Francisco Examiner.

Mrs. Dickman is one of the best singers with one of the best voices in the country.

Mrs. Dickman's voice has always been admired, and the concert she gave before the Forum Club was one of the most artistic of the season.—San Francisco Chronicle.

Grace Morei Dickman sang for the Forum Club last Wednesday afternoon. It was the first time she had been heard in a song recital since her return from Europe, and it was very evident to her audience that she had brought back with her all her well known beautiful voice plus that indefinable something not quite covered by the word technic that comes of Continental culture. As for style, the singer was born with that.—San Francisco Town Talk.

Mrs. Dickman has a splendid, robust voice and stately presence. It is only within a year that she returned from a course of study under the great masters of Europe.

Grace Morei Dickman's fine voice has broadened and deepened, and she gave it a test in the "Stances de Sapho," "O ma lyre immortelle," of Gounod.

Grace Morei Dickman is one of the foremost figures in musical circles in San Francisco. She studied for two years with Juliani in Paris, and also with Alberto Randegger, the great oratorio master in London.

Mrs. Dickman's voice is one of the few powerful contraltos that are absolutely tuneful and sympathetic. Her low notes are as vibrant, as deep toned and heart reaching as a 'cello.

Mrs. Dickman has a voice of wonderful depth and beauty. Besides being a singer of great ability she is a very beautiful woman.

The work of Grace Morei Dickman was most pleasing. She possesses a voice of unusual sweetness, and yet breadth and compass, and has a control that may be said to be perfect. She sings with ease and comprehensive interpretation.—Daily News, Lebanon, Pa., December 2, 1904.

Grace Morei Dickman shared with Mr. Eddy the honors of the evening. Her voice is a rich contralto which blends most effectively with organ accompaniment.—Eagle, Wichita, Kan., June 3, 1905.

The surprise of the evening was Grace Morei Dickman, who has one of the most delightful contralto voices heard in Topeka in many a day. Her voice is of exquisite quality, perfectly placed, her vocalization is artistic and her interpretations charming.—State Journal, Topeka, Kan., June 2, 1905.

Grace Morei Dickman is the best contralto heard in Topeka in many a day. She has that rare gift, a pure contralto voice, and

she sang with feeling and charm. In addition she is a beautiful woman, with remarkable presence.—Topeka, Kan., Capital, June 2, 1905.

Mrs. Dickman has one of the most wholesome contralto voices ever heard in the Tabernacle. It is dramatic, round, full, heavy and richly sonorous. She has it under complete control, and there is an evenness of register that is reassuring. Mrs. Dickman is one of those singers with whose first notes listeners instinctively sit back in their seats, with the comforting thought, "Well, that woman won't make any mistakes; she's safe in anything she does." The fair singer gave the Salome aria from "Herodiade" in beautiful tone, and one of her encores, a lullaby by Vannah, was most charming.—Deseret Evening News, Salt Lake City, Utah, June 13, 1905.

Seldom indeed has Los Angeles had an opportunity of hearing a singer with so gorgeous a voice as has Mrs. Dickman. It is of telling resonance, yet always of velvety smoothness. The lower tones are full and round, with no "break" or weakness through to the upper register, which has the clarity of a bell or a pure toned French horn. Mrs. Dickman has the added charm of a fine presence and sings with the finish of a trained artist. It is not too much to say that no such contralto has been heard here since Schumann-Heink's recital, save in the Metropolitan Opera Company.



GRACE MOREI DICKMAN.

She would do missionary work in allowing the local contraltos to profit by hearing her perfect tone production and the luscious, velvety quality of her voice in an extended program.—Los Angeles, Cal., Express, June 30, 1905.

From first to last Mrs. Dickman held her audiences spellbound. She is a California woman, and is well known in this vicinity as an artist of growing fame and power. Her voice is a sympathetic contralto. The touch of Juliani is evidenced in certain phrases familiar to those who know the great teacher, but the renditions are original and without mannerism.—Special dispatch to the Los Angeles Examiner, July 9, 1905.

Grace Morei Dickman is charming in personality and voice. One of the ablest, most commanding singers who ever came here, she quickly sang her way into favor, her enunciation being especially good.—Morning Oregonian, Portland, Ore., August 18, 1905.

Mrs. Dickman, who has met with success everywhere, quickly produced an excellent impression on her listeners. She has a lovely voice, powerful, rich, sympathetic, and, with this, a most intelligent judgment.—Evening Telegram, Portland, Ore., August 18, 1905.

Seldom, if ever, has such a voice been heard in Walla Walla as that of Grace Morei Dickman, who is with Mr. Eddy on his present tour. Mrs. Dickman's every number was encored, and she graciously responded with several delightful numbers.—Daily Union, Walla Walla, Wash., August 5, 1905.

Another charming feature of the entertainment was the singing of Grace Morei Dickman. Her voice is of exquisite quality, per-

fectly placed. Her vocalization is perfect and her interpretations charming.—Evening Statesman, Walla Walla, Wash., August 5, 1905.

Mrs. Dickman delighted the audience with a magnificent stage presence, and a rich, sympathetic contralto voice. Mrs. Dickman sang without affectation, with almost perfect enunciation and with great expression. Her voice is very full in the upper register, and her tones preserve at all times the same even and rich quality.—Spokesman-Review, Spokane, Wash., August 8, 1905.

### Mrs. Alves in Lelpale.

MRS. CARL ALVES, for many years one of New York's leading concert and oratorio singers, is now a resident of Germany. After October 1 Mrs. Alves will receive pupils at her home, at Kaiser Wilhelm strasse 61. A contralto herself, Mrs. Alves has been highly successful in training contraltos. That does not mean that she has devoted herself to the contralto voice exclusively. Many sopranos have studied with her, and have made progress under her intelligent method. As a teacher, Mrs. Alves is most able and conscientious and as a woman she possesses the power that inspires confidence and esteem among her pupils. In forsaking New York for the Fatherland, Mrs. Alves leaves a wide circle of friends and acquaintances who wish her success with her German pupils.

### McClellan as a Composer.

THE most remarkable musical selection recently sung by the Mormon Tabernacle Choir, Ogden, Utah, at Festival Hall, Lewis and Clark Exposition, was the magnificent "Irrigation Ode," the music of which was composed by John J. McClellan, organist of the Mormon Tabernacle, Salt Lake City, Utah. The words are by Mrs. Gilbert McClurg. It is interesting to note that this ode was written and composed for the Eleventh National Irrigation Congress, at Ogden, Utah, which met in September, 1903. It has twice been repeated by the Ogden choir at the Exposition, and on each occasion it was welcomed by a popular demonstration. When the singers came to the last page and sang the lines commencing, "Creator! in the morn, when starry worlds were born," the two audiences arose en masse as if moved by a common impulse and applauded with hearty good will. A popular chord had been struck. The man who wedded the words to music, Mr. McClellan, the accompanist on the occasions referred to, was born at Payson, Utah, graduated at Ann Arbor University, Mich., in 1896, was professor of music at the University of Utah, perfected his musical education at Berlin, Germany, and for the last five years has been organist of one of the most famous pipe organs in the world—that of the Tabernacle, Salt Lake City. He has brought additional musical renown to that Tabernacle by his ripe scholarship and by the marked artistic ability he has shown in his many organ recitals. He is emphatically one of the premier musicians of the West, and his path is marked by great and growing opportunities such as come to few men in the musical profession. His "Irrigation Ode," critically considered, marks an epoch not only in Western, but American music. Its moods are many and its tuneful

spirit strong and true. The writing is marked with originality and lofty conception, the wedding of the choral on the last page of the anthem of the Anglo-Saxon race, being a happy inspiration. Mr. McClellan's future writings will be worth watching.—From the Portland Sunday Oregonian.

### Kirkby Lunn Coming Again.

THE return to this country in December of the English contralto, Kirkby Lunn, is sure to reap the artistic success which she achieved here last winter as Kundry in the English "Parsifal" performances. Her interpretation of the role created a profound interest throughout the country. Mr. Wolfsohn prevailed upon her to return again this year, for a tour in oratorio and orchestral concerts, as well as song recitals.

Several operatic offers have also been made to Madame Lunn; the director of the Metropolitan Opera House offered her a contract for this season, as did the director of the Vienna Royal Opera, who offered her a contract for the next two years, both of which Madame Lunn declined. Madame Lunn goes to Budapest for the opera season there next month, after which she comes to this country.

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## Musical Briefs.

Rudolph King, the former Kansas City pianist, arrived in New York last week, and has determined to make his home in or near the metropolis.

Mary L. Lockhart, a pianist and teacher of Jersey City, has issued neat cards notifying her pupils that she has resumed her classes at 17 Brinkerhoff street.

Bruno Huhn has returned to New York and has resumed teaching at his studio, 58 West Fifty-seventh street.

Laura Crawford, organist and musical director of the Congregational church in Westfield, N. J., will remain at her cottage at Avon by the Sea until October 1.

Owing to the demand upon his time, Arthur E. Beard, the violinist and teacher, will have an assistant this season. The place is to be filled by Henry Phoenix, a former pupil. Mr. Beard's studio is at 304 West 128th street.

Carl Venth and Mrs. Venth are back from an eventful and delightful summer passed in Norway, Mrs. Venth's native land. Pupils are being enrolled at the Venth Violin School, 43 Seventh avenue, Brooklyn, and the season there promises to be highly successful.

Emma Howson, the vocal instructor, reopened her studio in Carnegie Hall last week. Miss Howson spent the summer on Long Island, and returned to the city much benefited by her rest. Her time is being rapidly filled, and early registration is advised for those who desire to study under Miss Howson.

Vocal students who desire to go on the stage and who need coaching will find an excellent instructor in William E. Philp, who has taken a studio in Carnegie Hall. Mr. Philp was leading tenor of the Bostonians for several years, and sang the original tenor roles, both in London and New York, of such successes as "The Geisha," "The Serenaders," "His Excellency" and "Winsome Winnie." He has decided to forsake the operatic stage for the concert field, and will sing in concert in America under the direction of Mrs. Babcock, Carnegie Hall. Mr. Philp gave a concert in London last June, and received unstinted praise from the press.

### Shakespearean Song Cycle.

THE Shakespeare cycle, which was given last year under Loudon G. Charlton's direction, was the means of bringing into prominence a young Chicago composer, Grace Wassall. Mrs. Wassall had composed many songs that had met with favor, but her plan of setting to music the sonnets of Shakespeare brought her fame of a wider scope. Twenty-four performances of the cycle have been arranged for this season, the members of the quartet being: David Bispham, baritone; Katherine Fisk, contralto; Kelley Cole, tenor, and Madame Shotwell-Piper, soprano.

### Demand for the Hand Expander.

E. B. KURSHEEDT, who has the patent rights for the novel Hand Expander, and Leopold Winkler, the pianist, who is interested in the general sale of the apparatus, have received many inquiries from out of town regarding the invention. The inquiries are the result of the special article and advertisement that appeared in THE MUSICAL COURIER of last week. Most of the inquiries have come from the Middle West, and in order to introduce the Hand Expander in that section Mr. Winkler will himself visit Chicago, Milwaukee, Detroit, Cincinnati, Cleveland and Oberlin. As stated in the last issue of THE

MUSICAL COURIER, the Hand Expander, or Finger Teckniker will revolutionize practicing on the piano and string instruments for all students with small hands. Mr. Winkler is just the artist to make the demonstrations.

Mr. Winkler will leave New York Monday, September 18, and he will be absent about one week.

### VICTOR HARRIS' VACATION.

VICTOR HARRIS arrived on the steamer Majestic last week from a three months' vacation abroad. The holiday was passed in ideal places. After a sojourn in Southern France, Mr. Harris was a guest at the villa of



VICTOR HARRIS SHOOTING IN SCOTLAND.

Emma Eames, in the Appenines, near Florence. Then followed two weeks at Dinard, and lastly, a month's shooting in Scotland. The accompanying cut shows Mr. Harris in the role of Nimrod up in the Scottish Highlands. Mr. Harris is now in Bar Harbor, and he will remain there until near the end of the month. Mr. Harris will resume his teaching in New York September 25 at his studio in the Alpine.

### Agnes Petring Coming East.

AGNES PETRING, the St. Louis soprano, whose success last season was frequently chronicled, has decided to come East next winter. Miss Petring will probably reside in Orange, N. J. Some of Miss Petring's recent press notices follow:

Agnes Petring, of St. Louis, was the principal soloist at the Apollo Club concert last night and she made a splendid impression with her fine voice, her perfect enunciation and temperament. Miss Petring's singing was very enthusiastically applauded and she was obliged to respond with an encore after both of her numbers.—Louisville, Ky., Courier-Journal.

Agnes Petring is an American singer who has won recognition in Paris and Berlin as an artist of ability. She appeared in concert in Berlin and Frankfurt and made an excellent impression, scoring a hit such as is seldom made by foreign singers who have not acquired fame.—St. Paul Pioneer Press.

Miss Petring has a highly cultivated soprano voice of fine quality. It is very pleasing in its rotundity both in the high and low parts. She delighted her audience greatly with the "Norwegian Love Song" in the first group of numbers. Her audience was with her from the opening to the closing of the program and she was greeted with splendid applause as each number was rendered and responded very graciously to the encores. Miss Petring's selection from Haydn and her last group of songs were exceptionally well rendered and received, and her enunciation highly to be commended.—The Evening Gazette, Burlington, Ia.

### A Fine List of Artists.

MRS. BABCOCK'S International Musical and Educational Exchange begins the season of 1904-1905 with a strong array of artists. The work of booking engagements for those who have placed themselves under this management is going on briskly, and a very successful season is promised.

Mary Howe, whose success last season under this direction was so gratifying, will, it is expected, duplicate those successes. She purposes to make another tour through the South during the month of February. In the meantime she will sing frequently in the East and West.

Madame Le Mar, the soprano, lately arrived from England, will have much to do during the entire season. Her very high reputation has preceded her, and there is a widespread desire to hear her. Already some important engagements have been booked.

Grace Whistler Misick, who is at present on the other side of the Atlantic, is enjoying great success. Recently she sang at a reception given by Charles W. Clark and M. Hardy. She has also sung at the American Church with Mr. Clark. Mrs. Misick is soon going to London, where she will sing in a number of recitals and concerts under Mr. Tillet's direction.

Mrs. Glesca Nichols, the contralto, just now in the zenith of her powers, is entering upon a most promising season, judging by the number of engagements already secured for her.

Agnes Gardner Eyre, the pianist, came over from Europe about a month ago to complete her engagement as instructor in the Cathedral School in Washington. The directorate of this institution has given her such a liberal contract that she will do much solo work. Miss Eyre stayed only one week in New York, then went back to London for the purpose of filling engagements, made months ago. One of these is with the Wood Orchestra in Queen's Hall. She is esteemed as one of the few great women pianists and enjoys a very high reputation, both in Europe and this country.

Another pianist, a young woman of very great promise, is May Doelling, of Chicago. Just before returning to America, after completing her studies in Europe, she played with success in Germany, and the newspapers gave her most complimentary notices.

An exceptionally fine basso is Tom Daniel, the soloist of Trinity Chapel, New York. His services will be in great demand next season.

Mrs. Babcock has a well organized bureau and is in a position to give excellent service to all artists who place themselves under her management.

### Temple Choir Rehearsal.

THE Temple Choir held a reunion at the Baptist Temple, in Brooklyn, Saturday evening, September 9. It was the first rehearsal of the eleventh year and in every way showed the vitality that indicates many years of musical usefulness. Edward Morris Bowman, the musical director, who passed his vacation at his summer home in Maine, extended cordial greetings to his faithful choristers. At both services Sunday the choir sang magnificently. As a body of church singers the Temple Choir has accomplished great things for musical advancement in Brooklyn. Outside of the Baptist denomination the Temple Choir is now a power.

Cordelia West-Freeman, the voice teacher and conductor, and Julia C. Allen, the violinist, are sojourning at Highland Light, Cape Cod, after a delightful trip to Monhegan Island and the coast of Maine. From Cape Cod they will go to the Adirondacks, returning in time to reopen their school October 11. Harold Stewart Briggs, who is now in Berlin, will again be associated with them, having entire charge of the piano department.

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## COLUMBUS.

COLUMBUS, Ohio, September 7, 1905.

THE prospect for unusual musical activity in Columbus was never as great as at the present moment. It is just a little over a month until the Women's Music Club opens its season of twelve recitals, six members' concerts and six artists' concerts. The artists engaged are Louise Homer, contralto; Marie Nichols, violinist; Felix Fox, pianist; Estelle MacMillen Stewart, soprano; Fred Wolle, organist, and the Cincinnati Symphony Orchestra comes, as it did last year, to round out a glorious season. The club's special effort for the year will be the placing of a magnificent four manual concert organ in Memorial Hall, a building which will seat four thousand, but this club having outgrown every other hall and auditorium in the city, was obliged to seek a permanent home there and work for members enough to fill it. There is really almost unbounded enthusiasm over the project and every one predicts a full measure of success.

One of the first attractions for the season will be the Pittsburgh Orchestra, October 29, which comes under the auspices of the Children's Hospital.

Oley Speaks, of New York, is at home, resting quietly and incidentally composing some new songs. The First Methodist Church has secured him to sing at the morning and evening services for August and part of September, after which he will be heard at the First Congregational Church (Dr. Washington Gladden, pastor), returning to St. Thomas' Church late in the autumn.

Harry C. Lott, formerly of Columbus, but now of Los Angeles, Cal., spent a few days here recently to visit relatives and greet friends, having a legion of the latter. Mr. Lott seems to be as much appreciated in Los Angeles as his admirers could desire.

The teachers who will open their studios early in September are Rosa L. Keve, Alice Speaks, Hedwig Theobald, Annie E. Skinner and Emily McCallip, Frances Houser Mooney, Grace Hamilton Morrey and Elizabeth Thompson Wilson, and Harry B. Turpen, Thomas S. Callis, Alfred Preston, Cecil R. Fanning and Burton De Witt. Later in September and early in October Herman Ebeling will return from Europe and Robert Eckhardt will leave his New England summer home for Columbus and his studio.

Selden Pratt, the pianist, is at home for a much needed rest from arduous labor. He is playing better than ever, and has added a number of rarely played works to his already fine repertory.

Mr. and Mrs. Christian C. Born and Robert Eckhardt have spent the summer in the Narragansett Pier region.

St. Paul's Episcopal Church starts out with six solo quartets as a vested choir. Willis G. Bowland is the director.

Mr. and Mrs. Herman Ebeling, daughter Elise, Ethel and Grace Keating and Miss Ohler have been touring Europe this summer.

Cecil R. Fanning has been heard in a series of recitals in and around Boston, accompanied by his teacher, H. B. Turpin.

Lillian Miller, soprano and teacher of singing, has accepted the position of head vocal teacher in the music school of Wooster University.

Haydn's Imperial Mass will be given early in October by the St. Joseph's Cathedral Choir, accompanied by the organ and the Ziegler-Howe Orchestra. The chorus of 150 voices will be directed by Franc Ziegler.

Reginald B. Hidden has returned from Prague, where he has spent a couple of years as an artist pupil of Sevcik, the famous teacher of Kubelik and Kocian. Mr. Hidden was already a violinist of the Berlin school and had had a few years' experience in teaching and conducting before he decided to study with Sevcik.

The dedication of Memorial Hall will be a big event, and will take place the last week in October, if the hall is completed by that time. The size of the hall makes solo numbers of small value, so the United German Societies, under Theodore Schneider; the Ziegler-Howe Orchestra, the Fourth Regiment Band and the Euterpean Ladies' Chorus will furnish the program.

The State Industrial School for Girls, which is located near Delaware, has a rather remarkable history. The same music teacher, Mary Louise Balfé, has been there for seventeen years, and her work has been quite equal to the name she bears. A choir of thirty-five, all of which are taught from the A B abs up, sing the very choicest choruses and choral works, giving them with surprising quality of tone and interpretation. I look upon this music factor in this reformatory institution as one of the most important elements introduced into their industrial life.

ELLEN MAY SMITH.

## Hamlin Postpones Return to Europe.

GEORGE HAMLIN will be available for concerts in America from October until June. He has been obliged to postpone his return to Europe and to cancel many important engagements there on account of some legal matters arising in connection with his interest in his brother's estate, in which he is one of the chief beneficiaries.

These matters are of such importance as to require his personal attention here for the time being, therefore Mr. Hamlin will devote the entire season to singing in America.

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## SALT LAKE CITY.

HEADQUARTERS THE MUSICAL COURIER,  
CARE OF THE CLAYTON MUSIC COMPANY,  
109-11-13 SOUTH MAIN STREET,  
SALT LAKE CITY, Utah, September 3, 1905.

THE greatest success that has come to Utahians for many a year was accorded the Ogden Tabernacle Choir (Mormon), its able director, Joseph Ballantyne, and the three artists who accompanied the splendid chorus to the Lewis and Clark Exposition at Portland recently. On the morning of August 18 a special train of six Pullmans left Ogden, the second city of the State, having on board the musical people who have done so much for the glory of their State. Two hundred and five voices, most excellently trained, formed the main party. The assisting artists were: Emma Lucy Gates, soprano; Willard Weihe, violinist, and John J. McClellan, pianist. The aggregation was enthusiastically received at the "Rose City," press, fair management and the Commercial Club, of Portland, vying with each other to outdo in the matter and manner of entertainment. The object, primarily, of the trip was to have sung before the National Irrigation Congress, which met at the Exposition during the week of August 21, the "Ode to Irrigation," words by Mr. McCier and music by the organist of the Mormon Tabernacle, this city, J. J. McClellan.

Hon. L. W. Shurtliff and Hon. Fred J. Kiesel, two enthusiasts of the Irrigation Congress, saw the financial end of the matter through with the greatest success—the sum necessary to defray the expenses of the trip being \$11,000—and Joseph Ballantyne, warmly supported by his associate, Vice President C. J. Ross, of the choir, saw to it that Utah's fame, from a musical standpoint, was much enlarged and enhanced by his choir's venture. On the first night of the congress the choir, with Miss Gates as soloist, and the composer, Mr. McClellan, at the piano, gave a thrilling performance of the "Ode to Irrigation," above mentioned and which won the prize in 1903, at which time it was sung by the same choir before the Ogden session of the congress. The work and its rendition were so well received that Secretary Tom Richardson, of the congress, who was waving for silence that he might introduce the writer of the words of the ode and the composer of the music, was compelled to wait for fully five minutes before the applause subsided. Ballantyne fairly outdid himself on this occasion. His conducting was very fine. Miss Gates sang herself into the affections of all present. An ovation was given the composer, who had presided at the piano, and the chorus has rarely ever done anything so well, in such spirited fashion.

The second appearance of the choir was in concert at the Festival Hall. A strong program of music was presented. Conductor Ballantyne's own anthem, "In Thee, O Lord," was well sung and received by the audience of over 3,000 people, which filled every corner of the auditorium. Willard Weihe, our violin virtuoso, in the "Airs Hongrois" (Ernst) and the "Faust" fantasia (Sarasate), in which he was supported by Mr. McClellan, made the success of his life. The audience gave him a merited ovation. Miss Gates re-

peated her brilliant success of the night before. The world will know this charming artist well some day. The work of the choir received great praise by all the press the following day and it certainly deserved all the praise it received. The attack, precision, phrasing and general expression were very fine, indeed. It was regrettable that no adequate organ was to be had in Festival Hall for the accompaniments. A small affair, and a poor one, was installed in the building, but Mr. McClellan demurred to playing upon it. No one who knows of the great instrument McClellan presides over in the Salt Lake Mormon Tabernacle will but support him in this decision.

The Portland papers after the third concert said that the work was the best ever heard on the Pacific Coast. On this occasion the hall was again packed and the enthusiasm was at fever heat.

The artists, Gates, Weihe, McClellan, the choir, Conductor Ballantyne and all, were the recipients of flowers, applause and warmest appreciation. Receptions were tendered the entire party at the New York Building (where the Mormon young people refused to drink the hundred or two quarts of Mumm's Extra Dry (champagne, of course) which the French waiters had prepared for them; a fact which caused much comment at the time and which made a fine impression for the sturdy young people, who do not believe in drinking liquor in any form), the Washington and California buildings, the Commercial Club of Portland, at the Utah Building, &c.

President Goode, of the Exposition, said that Utah had done more than any other State for the Exposition in bringing there the great Ogden choir and artists. It had doubled the attendance at the fair and created a new interest in musical matters up their way. He congratulated Ballantyne upon his grand chorus and was facetious without being fulsome.

At the instigation of Hon. F. J. Kiesel, an extra edition of 1,500 Irrigation Odes was printed and each member of the congress presented with a copy. Miss Gates was made an excellent offer to give ten concerts with the Administration Band. She could not accept owing to her future Utah engagements. The trip was a grand triumph for music in Utah, Ogden, Conductor Ballantyne, the choir and the assisting artists.

The return of our esteemed supervisor of music in the public schools of this city, W. A. Wetzell, from his conquests at the Asbury Park Convention of the Teachers of America, has been the occasion of many congratulations upon the head of this really able man. No less an authority than Thomas Tapper has paid Wetzell the compliment of saying that he is one of the greatest men of the country in this line of musical endeavor, and that his work as president of the music section was splendid in every way. Professor Wetzell has again and again demonstrated to us his fitness for his high position; we know him as artist and man and we admire him, and rejoice that he is back with us again.

The Salt Lake Opera Company will give the "Jolly Musketier," by Julian Edwards, during the month. H. G. Whitney is stage manager and J. J. McClellan musical di-

rector. The cast is a strong one—the best here—and is as follows:

Henri de Beaupret, the Jolly Musketier.....	Mr. Spencer
Francois.....	Mr. Pyper
Gapote.....	Mr. Dougall
Didot Blanc, the Innkeeper.....	Mr. Graham
Yvette, his daughter.....	Emma Lucy Gates
Verve, his niece.....	Emma Ramsey Morris
Jacqueline.....	Mrs. Browning
Marie.....	Mrs. Best
Gaston.....	Mr. Foster
Antoine.....	Mr. Braby

The cast is the same as that of three years ago, except that Mrs. Morris sings in place of Miss Ferrin, Mr. Dougall instead of Mr. Goddard, and Mr. Foster instead of Mr. Best.

Salt Lake regrets to lose one of its best teachers of the piano in the person of Agnes Osborne, who has decided to reside in Los Angeles, Cal., hereafter. Mrs. Osborne has been eminently successful here, and has left behind her a lot of pupils and teachers. All wish her well in her new field. The lady is a most able exponent of the method of Leschetizky. Alfred Best, the possessor of a very good tenor voice, has also bid adieu to Utah for a time. He goes to join the Savage opera forces in New York city, and has a most encouraging outlook for the future. He will undoubtedly meet with much success. Prof. E. Stephens, director of the famous Mormon Tabernacle Choir of this city, is in California on a pleasure trip. Professor Stephens will arrange to take the choir to the Coast soon, it is said. Prof. Thomas Radcliffe, the dean of Western organists, gave two very successful recitals in Spokane lately. Professor Radcliffe was a favorite pupil of W. T. Best, and appeared with high honors as organist at the Chicago Exposition and later at the Pan-American Fair at Buffalo.

## What Rag Time Is.

(Stevenson in Lost Angeles Graphic.)

I HAVE been asked by a correspondent to give what she terms a "simple and terse" definition of syncopation, and, further, to state whether ragtime is or is not syncopation.

Syncopation may be briefly stated in this practically complete form—where the accent falls between the beats instead of on the beats. Strictly speaking, the syncopated figure is either held through the impact of the succeeding beat or is silent at that point.

Syncopation is one of the fine art styles in good writing of all types; and it is one of the curious side lights of composition that ragtime should be nothing but over development of a classic feature.

Ragtime is syncopation run to riotous excess in that it plunges accents between the half beats instead of between the beats only—that is, at the one-quarter and three-quarter points instead of at the half point only. With the speed at a lively clip it can be readily seen how the intense restlessness characteristic of ragtime is easily brought about.

I do not know that this simple analysis of the "coon trick" has ever before been made—or, at any rate, put into print; and I trust it may be of general service.

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## Carl Odell's Pupils.

A NUMBER of Carl Odell's pupils and friends gathered at his studio, in Fifty-seventh street, last Thursday evening to say goodbye to Dan Cameron and Sydney Detlor, Canadian baritone and tenor, who have been studying with Mr. Odell all summer, and returned to their fall work on the following day. Mr. Cameron has charge of a large vocal class at Albert College, which opens its winter term on September 6. Among his contributions to the musical program of the evening were the prologue to the "Pagliacci," Schumann's "Hidalgo," Stange's "Damon," and Altsen's "Song of Thanksgiving." His very mellow tone, intelligent reading of the text, and the artistic repose which marks all his work promise good things for his pupils at Albert College. Mr. Detlor's Canadian friends will be surprised and delighted when he sings Denza's "Star of My Heart," and Mrs. Knapp's beautiful "Open the Gates." His voice is a smooth, rich lyric tenor, and his singing is noteworthy for its sincerity and the earnest endeavor to render clear the poetry as well as the music of his songs.

Eily Barnato sang the "Indian Bell Song" from "Lakmé" (a role which she made her own at the Opéra-Comique, in Paris); the Mad Scene from "Hamlet," in which her dazzling cadenza at the close reached F sharp in alt, and David's "Myosile" from the "Pearl of Brazil." In the latter number she had the assistance of Mabel Stillman, the well known siffleuse, who whistled the flute obligato in masterly fashion, and who was also heard later in Proch's very difficult "Air Varié" and the "Shadow Song" from "Dinorah." Belle Hartz was the accompanist for the evening, and one of the most delightful numbers on the program was Mlle. Barnato's rendering of Miss Hartz's dainty song, "The Hammock," with accompaniment by the composer. Another surprise was the singing of Nita Abbot, a coloratura soprano pupil of Mr. Odell's, who has made wonderful advancement this summer. She sang Stern's "Printemps" and the Nightingale aria from "Woodlands" in a manner that called forth the warmest praise from the French prima donna.

## Mark Hambourg in England.

HERE are a few more press notices of Mark Hambourg, the pianist:

Mark Hambourg may be said to have surpassed all his previous performances by his playing at his recital at Queen's Hall on Wednesday afternoon. \* \* \* Wednesday his great emotional force was, with one or two exceptions, controlled by fine intellectual perception of the artistic truth, and his interpretations of Beethoven's sonata in C, op. 2, No. 3, and a group of Chopin's compositions were instinct with ardent life, poetic fancy and significance. —Referee, June 29, 1905.

If Mr. Hambourg plays consistently as well on his forthcoming tour—South African—as he did at his piano recital yesterday afternoon at Queen's Hall, he will return to his adopted country with a greatly increased reputation. At sundry times attention has been called in these columns when his interpretations were marred by want of intellectual control, when emotion ran riot with extravagance, but yesterday, with the exception of Chopin's "Grande Polonaise" in E flat, op. 22, Mr. Hambourg's readings were remarkable for keen perception of the line which divides emotional intensity from exaggeration, and it is doubtful if the one time prodigy has ever played more finely and convincingly. The imaginativeness and point of his playing were particularly noticeable in the performances of the sonatas in C minor, op. 2, No. 3, by Beethoven, and the familiar one in B flat minor, op. 35, by Chopin. The latter composer's nocturne in E, op. 62, No. 2, was beautifully played, as also were several of the preludes and etudes from the

same pen, the etude in G flat, op. 10, No. 5, being executed with such sensational lightness of touch and rapidity that the audience insisted upon a repetition.—Daily Telegraph, June 29, 1905.

Mark Hambourg gave his extra recital yesterday, prior to his departure for an extensive tour in South Africa. He is a great pianist. \* \* \* The artist's fine interpretative gifts were fully exhibited.—Standard, June 29, 1905.

He has never played so brilliantly, and the gain in repose and proportion was very marked. His Chopin playing in particular was extraordinarily fine.—The Star, July 4, 1905.

Mark Hambourg has given his last recital, and his playing has of late not only gained not only in brilliancy and finish, but in maturity and proportion. His Chopin playing on Wednesday was, indeed, on a very high level.—The World, July 4, 1905.

## Ganz Sends Greetings From Switzerland.

FROM Switzerland Rudolph Ganz sends greetings of Mrs. Ganz and himself to the Chicago office of THE MUSICAL COURIER. Incidentally, he reports that there is "no Chicago dust" in Switzerland. We have always feared



that he would some day shake the dust of Chicago from his feet. But he will return early in October for his American tour under F. Wight Neumann and ten hours a week teaching in the Fine Arts Building until March or April.

## Jules Grau is Dead.

JULES GRAU, son of Herman Grau, and a cousin of Maurice Grau, died Monday, September 11, at his New York residence, 481 West One Hundred and Fifty-sixth street, after a lingering illness. Mr. Grau was fifty-two years old. For nearly two decades he was identified with comic opera in this country. He made his reputation with the production of "The Mikado" twenty years ago. Previous to that he was associated with his father in the management of Aimée and other stars. The deceased had lived in the United States since he was an infant. He was born at Brünn, Moravia.

## One Tenth of One Per Cent.

(From the Louisville Herald.)

IN summing up the musical situation in Greater New York, the editor of THE MUSICAL COURIER, who has his own peculiar way of putting things in cold type, had this to say last winter:

"About one-tenth of 1 per cent. of the people of Greater New York and its vicinity are seriously interested in music in its absolute form, and about 1 per cent.—say 50,000 of the 5,000,000 within a radius of 25 miles of our City Hall—can be looked upon as a possible element from which to extract the essence of music in its artistic sense. The basis is about the same with most of our communities, and it is for this reason that music publishers who did not see this failed, and that nearly every publisher is compelled to pander to a lower taste if he desires to succeed."

We don't know anything about the musical conditions in New York and vicinity, but the foregoing could be applied to some other localities with which we are more or less acquainted. One of the chief causes for such a state of affairs is that most musical organizations attempt to gorge the general public on too much of the heavier classical things and give them so little of the more popular forms. Art will find expression in the lighter as well as in heavier things. More of it will create a greater fondness for musical entertainment than has as yet characterized the American people. The sooner musical clubs and musicians in general realize this fact and govern themselves accordingly the greater the measure of success that will attend their efforts to interest the public in music.

## Harold Bauer Notices.

THE appended press notices are in praise of Harold Bauer, the eminent pianist:

It is not often we have the opportunity of listening to a more finished piano player than Harold Bauer, who made his only appearance of the season at the Aeolian Hall on Tuesday afternoon. Notwithstanding the demands which readings of Bach's "Chromatic Fantasia and Fugue," Beethoven's sonata in C and Schumann's romance in B flat minor, following immediately upon one another, made upon his physical endurance, his execution was as clear and brilliant at the finish as it was at the beginning. With a touch of almost fairylike lightness, he combines the precision of a piano organ and the force of a sledge hammer, while his artistic insight is as unfailing as his dexterity. In addition to the items already mentioned Mr. Bauer was heard in selections from Schumann, Chopin and Liszt.—Court Journal, June 3, 1905.

For his solo Mr. Bauer selected Schumann's "Davidstunder-tanze," and once more asserted himself as a pianist of commanding ability. In dealing with these eighteen characteristic pieces he had many opportunities of directing attention to the spaciousness of his technique, while in the sections calling for delicate treatment his playing was marked by absolute refinement. He was applauded with great heartiness at the close of his lengthy task. An interpreter of Bach's music, Mr. Casals had already won commendation in our concert rooms, and yesterday he again relied upon the old master's fine Suite in G major. Mendelssohn's Sonata in D major brought the recital to a close.—Daily Telegraph, June 8, 1905.

Madame Schumann-Heink opened her season at Montreal last Monday in the comic opera "Love's Lottery."

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## European Notes.

Peter Stojanovits has just finished a new comic opera called "The Tiger," which will shortly be produced in Budapest.

Puccini has been engaged to lead a cycle of his operas at Covent Garden next November.

Berlin not long ago heard "The Geisha" for the 1100th time.

The new Darmstadt Opera will be opened on September 17.

André Gailhard, son of the director of the Paris Opéra, is a composer of talent. His opera, "Amaryllis," will soon have its first production at Toulouse.

The Weimar Opera will reopen on September 17 with a performance of "Don Juan."

Sixty two operas were produced in Cologne last season.

Hans Pfitzner has written a new overture to Kleist's "Kätchen von Heilbronn," and will direct it at one of the Munich Kaim concerts this season.

Felix Draeseke, the Dresden composer, will celebrate his seventieth birthday on October 7.

### Bessie Abbott's Ovation in Paris.

AMERICANS are to hear the young and brilliant soprano, Bessie Abbott, this season. About Miss Abbott's debut at the Grand Opera in Paris, the Paris edition of the New York Herald said:

For some time rumors have been rife about the debut of a young American star, under the auspices of Mr. Gailhard, at the Paris Grand Opera. She was discovered by Jean de Reszke. It was Bessie Abbott who made her debut last night as Juliette and at once conquered the public. She has the dream of youth and is eminently graceful. Her voice is brilliant, well cultivated and even. The waltz song in the first act she had to repeat after receiving thunderous applause. Miss Abbott received a perfect ovation after each act.

### Hale's Opinion of Pugno.

RAOUL PUGNO, the French pianist, has a host of admirers in Boston and the critics of that city are included in the list. The following is from a criticism by Philip Hale in the Boston Journal:

Raoul Pugno has many admirable qualities. He has a dazzling technique, his runs are of surpassing smoothness, evenness, finish; his octaves and arpeggios are to him a birthright; his song is free, pure and noble; without any lapse into sentimentalism and without affectation, his contrapuntal playing is clear, masterly, yet unpretentious; his rhythm, even at the most apparently reckless speed, is marked and irresistible. As an example of superb modern bravura his performance of Liszt's rhapsody would be hard to equal; at the same time the performance was truly rhapsodic; this Italian-Frenchman was then possessed with the Hungarian gypsy spirit, but not mastered by it. For he has a cool and musical grain. He is a pianist to be respected and admired, one that will always be welcomed in this city, one that may be heard again and again with profit and delight.

### Bookings for Lillian Pray.

LILLIAN PRAY, the dramatic soprano, will soon announce a number of bookings which are now being closed. Her excellent work last season assures her a considerable number of re-engagements as well as many new dates:

Below are printed a few of her press notices:

Lillian Pray's songs showed her to be the possessor of a well cultivated and naturally fine voice. Her success with the audience was immediate and the applause which followed her numbers was both enthusiastic and well deserved.—Rochester Post Express.

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Lillian Pray, a dramatic soprano, possesses a voice of admirable culture and unusual range of tone. Her voice is as rich in the middle register as the voice of a mezzo soprano, while the upper register is brilliant, full, sweet and under perfect control. She gave a brilliant rendition of the aria, "Farewell, Ye Mountains," from the opera "Jeanne d'Arc," by Tchaikowsky.—Rochester Democrat and Chronicle.

Pray sang the music of "Aida" with intelligence and dramatic force. Madame Pray has a voice that proved fully equal to the exacting demands of the score, and a temperament that enabled her to make a fine success in the part.—Providence Journal.

Mrs. Pray displayed a grand voice to excellent advantage, her rendition of "I Know That My Redeemer Liveth" evoking warm applause. The arias, "Come Unto Me, All Ye That Labor" and "How Beautiful Are the Feet," were also superbly sung.—Baltimore American.

### Kronold Commends Duzensi.

HANS KRONOLD, the cellist, took a course of vocal lessons as recreation from the widely known singing teacher, Enrico Duzensi, and his progress astonished him. As a mark of his gratitude, Mr. Kronold sent Mr. Duzensi the following letter:

SEPTEMBER 6, 1905.

MY DEAR MR. DUZENSI—We have just arrived from Europe and I am most anxious to tell you how wonderfully your method improved my voice and what pleasure I derived this summer from singing with Gallico as my accompanist.

Gallico, as you know, is one of our well known pianists, and he was absolutely astonished when I told him that I had taken only a few lessons from you and that previous to that I had never sung before.

On account of the big season which I have before me, I shall be obliged to give up nearly all my time to my 'cello so that I will be unable to take lessons regularly from you.

I hope, however, that you will consent to give me instruction whenever I can find time to take it, for it gives me unbounded pleasure to study with a master of his art such as you are.

With best wishes, I remain, your friend,

HANS KRONOLD.

### Gadski a Happy Wife and Mother.

A MAGAZINE writer some months ago offered an entertaining article in which he sought to answer the query, "Why are operatic stars unhappily married?" He might, had he wished, have found a decided exception to the rule in the domestic life of Madame Gadski, the famous Wagnerian soprano, who is again to tour the country this season, under the direction of Loudon G. Charlton. No one's home could be more ideal than hers, as the possession of a devoted husband and beautiful little daughter attests. Little Fräulien Tauscher (Madame Gadski is the wife of Hans Tauscher, formerly of the German army) is a charming miss of eleven, who has inherited the graces and the talents of her distinguished mother. Both husband and daughter accompany the singer on her travels.

### Praise Everywhere for Marie Nichols.

IN Canada and the United States, Marie Nichols was heard last season, and the universal verdict was that the young violinist deserves a place in the front rank. Everywhere she won unstinted praise, and the prediction was made that she was destined for lasting eminence. Miss Nichols has placed herself this season under the direction of Loudon G. Charlton, who has arranged for her appearance in the principal cities of the country. Important orchestra engagements have been secured for her.

### SOUSA SCORES AGAIN.

JOHN PHILIP SOUSA and his band delighted a tremendous audience last Sunday evening at the Hippodrome, when that famous composer-conductor and his invincible players gave their first local concert of the new season. Sousa is one of those musicians who never stands still—theoretically speaking—and is not content to rest on laurels already achieved. He is always studying out ways and means to improve his practically perfect band, and neither time, trouble nor expense is spared by him in the attempt to present new compositions to his audiences, and to introduce new phases, more effective nuances, and original interpretative touches into his reading of the old and familiar repertory. That is why a Sousa concert is always a novelty, and why the great bandmaster's clientèle remains faithful to him always, and never misses a chance to hear and applaud him. This year it seems as though Sousa has succeeded in getting together the best band he ever directed. The country was scoured for the leading exponents of brass band instruments, and the result is in every respect extraordinary. The technical finish of the band leaves nothing to be desired, and they shade, and phrase, and color their tone like the best symphony orchestra. Of course, they do not play like a mixed orchestra, otherwise they could not long claim to rank with the world's best bands. The enthusiastic press notices which Sousa brought from Europe do him simple justice, in view of his performances last Sunday night. He is a born leader, and his power is as complete over the masses when he leads one of his own insinuating marches as it is over the elect when he offers them a classical overture or a Wagner excerpt. His band pours forth golden tone, and Sousa's own undying energy and ardor serve to complete the capture of even his most blasé auditor. "I always vow I've had enough of brass bands until Sousa comes with his band," said one old timer last Sunday; "I try to hold out against him, but he wins me anew each time. He's a wizard, and if he weren't the restless American public would have dropped him long ago. He simply won't let 'em, and that's power, real one-man power, I tell you." There is the criticism of last Sunday night's concert in a nutshell, and the present scribe will not try to improve upon it. The old-timer hit the nail fairly and squarely on the head.

The program? It was all melody, and rhythm, and changing hues, and rousing climaxes, and sweetly sung cantabiles. Never mind about the names of the pieces. It was all music.

Miss Ada Chambers sang a number nicely, in spite of very evident nervousness, and Jessie Strauss received a double encore for her excellent violin playing.

But everything else was Sousa, and encores, and enthusiasm, and applause, and pleasure. Sousa is not a visitor in New York; he is an institution.

Rudolf King, the well known pianist, accompanist and teacher, is now permanently settled in New York and has taken a studio in Carnegie Hall, where he began teaching and coaching singers last week.

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### NOTICES:

Few will forget M. Wellington; a dramatic soprano of tremendous range and power. She created a sensation and was favored with many recalls.—London Daily News.

M. Wellington possesses a perfect vocal instrument of exquisite quality, and although her phenomenal range and the bell like tones of the upper register are superb, she leaves nothing to be wished for in her beautiful, mellow lower tones.—London Daily Standard.

Her musical interpretations and purity of tone entitled this gifted artist to the consideration which her audience accorded her.—London Echo.

With a phenomenal range and an organ of great power, M. Wellington possesses a birdlike perfection of technique which enthralled her audience.—London Daily Leader.



## Chicago.

CHICAGO, September 9, 1905.

**T**HE teachers' training department of the Columbia School of Music has reached such a state of completeness in its plan and such a high standard in results accomplished with its candidates for the Normal Training Diplomas, that it is worthy the attention of every music educator. When the Columbia School of Music was founded in 1901 it was followed by a large and earnest clientele which had been for some years under the instruction of Clare Osborne Reed, the late Estelle Bracket Phelan and their numerous assistants. The training of pupils to become teachers was even then an important item in the curriculum, and at the first annual commencement, in June, 1902, a number of candidates were deemed worthy to have the school diploma in Normal Training. Since that beginning Mrs. Reed has gone on perfecting her plans and her material and made particular progress in the preparations for the teaching of children. Last year the children's classes had become so well arranged that visitors, members of the normal class, and all who had an interest in the school could go on one day of the week and see the instruction of children in classes from the lowest to the highest juvenile grades. This season the centralization is to be more marked, and on every Saturday throughout the year the Columbia School of Music will be almost wholly a children's school, where the actual musical education of several hundred little folks will be accomplished in classes which serve at the same time as models for the students of teachers' training. In the same manner that the institution is made a chil-

dren's school on Saturdays, it is now also to be an "advanced school" on Wednesdays. The class work for students of every instrument in the academic, collegiate, post-graduate and artist grades will be given on this day, when members of the Normal Training class will have practically all instruction pertaining to the course. Only the private lessons on their respective instruments will fall on other days. The schedule for the candidates in normal training is about as follows:

Normal Training Talks (in class), Mrs. Reed, Miss Chase, Wednesday, 12 to 1.  
Technic (in class), Mr. Granquist, Miss Lamb, 1 to 2.  
Harmony and Composition (in class), Mr. Dickinson, 2 to 3.  
History of Music (in class), Miss Faulkner, 4 to 5.  
Sight Singing (in class), Mr. Willett, 3 to 4.  
History of Art (in class), Mrs. Dickinson, 3 to 4.  
Physical Culture (in class), Mrs. McCluskey, 3 to 4.  
These subjects alternating.  
Interpretation (private lessons), Monday, 1:30 to 2; Thursday, 1:30 to 2.

The talks to the normal training class are on the following general lines:

Practical teaching ideals.  
The high value of music as a factor in American life.  
The benefit of psychological training for the teacher of music.  
Modern methods of pedagogy as applied to music.  
The development of appreciation for beauty in the allied arts.  
The development of musicianship rather than a one sided virtuosity.  
Practical analysis of the principles of technic.  
Study of the pedals.  
Memorization.

Practical musical analysis of teaching material, with suggestions for the application of these principles to the teaching of it.  
Round table talks.

One term of work applying the methods of technic, interpretation and harmony work to the teaching of very young children—all supplemented by the Saturday "model" children classes of the school.

The above work is that outlined for teachers of the piano. A work similarly planned is conducted for voice teachers under the direction of William A. Willett. The classification of voices, tone production, technic, diction and interpretation are considered, and the young teachers are provided actual experience in the teaching of voices under the guidance of the director. The value of this experience in class is considerable, for many problems are presented which cannot be found in any one voice.

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The normal training work for piano will be conducted through the first term by that good musician and astute educator, Mary Wood Chase. The second term will be conducted by Mrs. Reed and the third term will consist of teaching by one of Mrs. Reed's assistants, who will have the normal training candidates in class as students, just as the candidates themselves would have their own pupils in class after leaving the institution. After the final examinations are held, two weeks before the close of the last term, Mrs. Reed will spend the two weeks talking with the young teachers and advising as to the mass of material which is considered worthy and helpful.

It is a fact that about half of the young teachers who take the normal training work of the Columbia School of Music are making their own way. Many are residents of the city and have obtained good teaching clientele with comparatively little trouble, but numbers of others have come to the city as entire strangers and, upon the advice of the school, have taken pupils for practice teaching as well as for the income derived.

The musical city of Chicago is still resting in the calm before the storm. The past week has shown a notable influx of teachers returning from vacations, and a very large representation of out of town students has been observed at the offices of all the schools. Instruction begins Monday, but it will be some weeks yet before the attendance for the season will be all registered, and some weeks in October will have elapsed before the resumption of student and teacher recitals, which make Chicago relatively as busy as Berlin. The excellent conditions of trade and crops throughout the West make money plentiful, and the country students who cannot come to the town conservatories this year will be playing in much harder luck than any of their neighbors.

The Dutch pianist, Brahm van den Berg, will invade Chicago with a recital early in December. Mr. Van den Berg will come with a program calculated to wake the Chicagoans. The Brahms-Paganini variations, the Liszt "Don Juan" fantasia, a number of the Chopin-Godowsky combined études and other works will be presented. The artist has been re-engaged for a number of appearances on tour with the Theodore Thomas Orchestra, with which he will play the Tchaikovsky B flat minor concerto. If any other evidence is needed to indicate how thorough a musician he is, it may be recalled that he was conductor of the National Opera at Antwerp, 1896-98, and in Algiers, 1898-1900. The theatre at Algiers produced an opera of his composition.

George Hamlin, since his return to Chicago in July, after a year's singing abroad, has spent some weeks with his family at Green River, Wis., and has recently settled in his new residence at 5528 Woodlawn avenue. There

he has begun work on new material for his autumn and early winter singing campaign before he returns to Europe. A visitor at his home last week found the studio almost barricaded with oratorio, operatic, symphonic and song scores of every description. A couple of volumes of songs by the late Hugo Wolf were receiving attention, and a few of these gems will be heard, probably. Mr. Hamlin is also receiving a few favored pupils for the several months that he will remain in this country.

A series of piano recitals by artist pupils of Walter Spry will be played in Cable Hall the coming season. The first will be the debut of Alice McClung, and it will occur early in October.

The Chicago composer, Carrie Jacobs Bond, has just issued a ten page pamphlet on "The Bond Shop," 5455 Drexel avenue. This little book catalogues a total of sixty-eight songs and four piano pieces of Mrs. Bond's composition, besides her "Little Stories in Verse," from which she has been accustomed to give readings in connection with the recitals of her songs. About thirty of the songs are published in sheet form, fifty-two are in the collections of three, four, five, seven, ten, eleven and twelve each. A number are to be had either in the collections or in sheet.

The year book of the Dingley-Mathews School of Piano at 3638 Lake avenue has just been issued from the press. The book is a copyright publication of fifty-two pages, carefully setting forth the work of the school as conducted by Mr. and Mrs. Mathews and their assistants, Harriet Barnett and Lora Bell. It is well worth the perusal of musicians and may be had upon application as above.

The tenor, Holmes Cowper, has just issued a handsome folder to reproduce some of his press notices. Incidentally, they reflect a broad territory as the field of his professional labors. In the order given, they are from Chicago, Boston, Minneapolis, Milwaukee, Ottawa (Can.), Pittsburgh, Evanston, Syracuse, Detroit, Montreal and Hamilton (Can.), Battle Creek, Spartanburg (S. C.), Richmond, Cincinnati, London (Ont.), Grand Rapids, Ithaca (N. Y.), and Dallas (Tex.) The fine halftone on the first page of the folder is from a new photograph.

Harrison M. Wild, director of the Chicago Mendelssohn and Apollo Clubs, reached Chicago a few days ago, after an absence since June 12. He had traveled through England, Holland, Belgium, Germany and the countries of South Central Europe. The trip does not affect the coming season's programs of the clubs, as they were entirely planned before Mr. Wild's departure in June.

Ludwig Becker, second concertmaster of the Theodore Thomas Orchestra, who has been added to the faculty of

the Bush Temple Conservatory as principal instructor on violin, is again ready for work after a brief vacation spent out of the city.

The German Marine Band, under the direction of Louis Kindermann, has undertaken the last few weeks of the current season at the Coliseum Garden, Wabash avenue and Fourteenth street. Their engagement began Tuesday evening, September 5, with a program which had the "Jubilee" Overture by Weber, a "Faust" fantasia, "Maximilian Robespierre" overture and lighter music. There is a certain solidity about all the German popular airs used as encores, and they come rather acceptably as a contrast to the material presented by the average American band.

Frank Cannon, a young New Yorker, who graduated this year from the piano department of the Sherwood School, has returned to Chicago after spending the summer at his home in the East. This season he will carry post graduate studies under Mr. Sherwood, and will be also an assistant teacher in the piano classes of the institution.

The Chicago pianist, Marx E. Oberndorffer, and his brother, the New York pianist and composer, Alfred A. Oberndorffer, have spent the summer vacation with their parents in Milwaukee, where the latter devoted considerable time to composition for his instrument. They have both returned to their respective professional fields.

Arthur Speed, pianist and one of the directors of the Chicago Musical College, and Enrico Alfieri, of the language faculty of the same college, have just returned to the city after ten days' second vacation spent at Cisco Lake, Wis.

Maude E. Kinney, a young pianist with a fine private teaching following, has returned to her work after a summer spent in the Adirondacks with her people.

Milton G. Lutz, a talented violinist and secretary for his father's branch music house of S. M. Lutz, at Springfield, Ill., spent two days in Chicago during the week. The home house of S. M. Lutz is at Decatur, Ill.

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The pianist, Carolyn Louise Willard, of the Bush Temple Conservatory, has returned to the city after a long vacation spent in different parts of Michigan.

Herbert Butler, of the American Conservatory violin faculty, reached Chicago August 29, after a season of professional work at Colorado Springs Chautauqua.

Edith L. Kellogg, of the Columbia School of Music piano faculty, returned to the city September 5, after a visit at Colorado Springs and a long vacation spent with friends on a Colorado ranch.

Theodore Millitzer, of the American Conservatory piano faculty, returned to the city about September 1, after a vacation spent at his cottage near Fox Lake, Ill.

John B. Barnaby, of Springfield, Ill., one of the most successful vocal masters of any of the Western cities, spent two days in Chicago last week en route home from Halifax, N. S., where he spent the summer vacation. Within the past two seasons he has had substantial offers to go to Baltimore, all of which he declined in favor of the Illinois capital.

#### Josephine Mildenberg Notices.

**J**OSEPHINE MILDENBERG, the soprano, has issued an attractive circular, from which the following press notices are taken:

Josephine Mildenberg, a splendid American dramatic soprano, made her bow before a London audience yesterday morning at "a matinee" given by Mrs. Wheeler at her home in Harley Gardens. Her numbers included "Dich Theure Halle" from "Tannhäuser" and a group of her brother's songs. A large and representative audience greeted the singer and showed their appreciation of her talents in enthusiastic applause.—London Daily Mail.

The many friends of Mrs. Wheeler, of Harley Gardens, were treated to a fine program given by Albert Mildenberg, pianist, assisted by Miss Mildenberg, a talented soprano from New York, who gave a beautiful interpretation of some of Brahms' and Schubert's songs.—London Graphic.

Miss Mildenberg has a sweet, well trained voice and delivered her songs with feeling, accompanying herself on the piano with rare taste and charm.—Boston-Brookline Chronicle.

Miss Mildenberg has a sympathetic soprano voice and displayed considerable taste and command of legato in her singing of "Elsa's Dream" from "Lohengrin".—Standard Union, Brooklyn.

\* \* \* Besides being a pianist of marked ability, she possesses a dramatic voice of great natural charm and is equally at home in the repertoires of the German, French and Italian schools, which languages she sings and speaks with native perfection.—N. Y. Press.

#### Campanari's Many Gifts.

**A**S a concert singer Campanari has had many triumphs. In his singing, this delightful baritone proves that pure tone and melodious vocalism are compatible with dramatic feeling and the power to interpret. The artist has a most extended repertoire.

Anita Lloyd, formerly an opera singer and now a vocal teacher in Richmond, Va., passed through New York last week on her return from the Catskill Mountains.

#### NATIONAL FEDERATION OF MUSICAL CLUBS.

**T**HE largest music club in Florida, and one of the largest in the Southern section, is the Ladies' Friday Musicales of Jacksonville. Mrs. J. H. Douglas is entering upon her second year as its president. The double office of corresponding and press secretary is again to be filled by Mrs. C. H. Smith, who during an incumbency of several years has proven most efficient. The other officers are: First vice president, Mrs. J. C. Darby; second vice president, Mrs. Chas. Davies; recording secretary, Mrs. H. S. Jenison; treasurer, Mrs. Louis Christopher; librarians, Mrs. Arthur Vance and Miss Ruth Upson; committee of literary branch, Mrs. John L'Engle and Mrs. J. Durkee; executive board, officers, with Mrs. Perry and Mrs. Corse; accompanists, Miss Cummer, Mrs. Orchard and Miss Barnett.

This musically industrious club holds its meetings each week on the afternoon of the day from whence it takes its name, from the 1st of November to the 1st of May, inclusive. The hour following the close of each program is devoted to rehearsals of the chorus, which has come to be a notably excellent institution, under the leadership of Mme. Bell-Ranske, a most accomplished musician and inspiring director.

The programs for this season will be directed during November by Mrs. Montgomery Corse and Mrs. J. H. Peters; in December by Miss Locke and Ruth Upson; in January by Mrs. T. F. Orchard and Mrs. Alexander Sabel; in February by Mrs. John L'Engle and Miss M. T. Fleming; in March by Mrs. Chas. Davies and Mrs. Thomas Hilditch. The first April meeting (April 6) will be devoted to the annual election and other business. April 13 being Good Friday, the program will be omitted. The meetings for April 20 and 27 and May 4 will be in charge of Mrs. A. F. Perry and Delia Meigs.

The subjects for the year promise a most enjoyable season, as the scheme is a historical and chronological one, ranging from opera of the early seventeenth century to the works of Edward Elgar, Lisa Lehmann and others of the most modern writers. An interesting series of papers upon the formation of the orchestra, with a description of the different instruments, will be a feature of the work during the year. Ruth Upson will present a paper November 24 upon "Development of the Orchestra"; Mrs. Montgomery Corse will treat of the "Characteristics of Instruments" on December 13; Miss M. T. Fleming's paper January 5 will give a description and history of the stringed instruments, and on January 12 Mrs. H. S. Jennison will treat of the wind instruments in a similar manner.

It is gratifying to note the growing interest taken in the formation and possibilities of the orchestra, especially in localities where the great orchestras of the world are heard only at rare intervals. It would seem quite probable that the desire for such information has been quickened by the accounts brought home from the biennial festivals of the superb combinations of "strings, woodwind and brass."

The attractive Year Book from the Wednesday Musical Club, of Canyon City, Col., shows that the motto of the club is Luther's strong and stirring words:

"Music is a discipline, a mistress of good order and good manners: She makes the people milder, gentler, more moral and more reasonable."

The Wednesday Musical was organized in 1894, by Helen E. Briggs, who, with the president, Mrs. J. H. Maupin, and Mrs. Louis D. Eickhorn, represented the club at the Denver biennial. In 1900 a membership was taken in the National Federation of Musical Clubs, and since that time has been most highly appreciated by the officers and members of the Wednesday Musical. The first meeting of the season, October 4, will be devoted entirely to federation interests, and will include reports from the delegates to the biennial.

The program committee, with Mrs. Louis D. Eickhorn as chairman and music director, is arranging an outline of work for the season which shall cover, so far as possible in the time, a study of modern European compositions, with one program on the "Elder Frenchmen." This club, which holds its meetings every week, gives two sessions a month to musical programs and the alternate meetings to study, devoting the time on study afternoons to the consideration of the subject which is to be illustrated with musical selections on the following week.

That the interest in this club is not confined entirely to its own affairs is evidenced by the gifts which have been made by it to important local institutions. The city high school has been the recipient of three bas reliefs in plaster, copies of Lucca della Robbia's "Trumpeters" and "Girls Playing on Lutes" and of Donatello's "Cherubs." Also two life size busts of Beethoven and Mozart, respectively, and a copy in sepia print of Burne-Jones' "Golden Stairs."

The public library has received twenty volumes of the "Century Library of Music," edited by Paderewski; a copy of the "Twelve Frau Angelico Angels," in original colorings, life size Caproni busts of a bas relief of Donatello's "St. Celia," and a copy of the "Minerva Guistiniani," the last being an almost life size statue with pedestal.

#### Hear Nightingales in Japan.

**O**SCAR SAENGER, the New York singing teacher, now on his way home from a visit to Japan, China, and the Philippine Islands, has written some interesting letters to Mrs. Saenger. In one epistle from Ikao, Mr. Saenger tells of a trip through a forest in Central Japan, where the nightingales' singing thrilled the travellers.

"All along this rather difficult climb through the forest," writes Mr. Saenger, "we were accompanied by the singing of the forest birds. I have never heard such singing, and it made the climb so much easier. I have heard the nightingale sing, and it certainly deserves the reputation as 'queen of song birds.' Wagner's forest bird sings the same tune in Siegfried, and I must say that Master Richard caught the tune perfectly."

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**Louise Ormsby, Admirable Soprano.**

SINCE she returned from Europe Louise Ormsby has delighted audiences in the West by her beautiful voice and artistic singing. Criticisms of two recent concerts included the following opinions of the young soprano's art:

Yesterday I had the pleasure of hearing the singing of Louise Ormsby, a Central Cityan, who has been abroad for a number of years studying vocal work and works. I used the word pleasure advisedly, for despite a few things, Miss Ormsby is a delightful singer. Her voice is a dramatic soprano with a ring and a swing to it that is captivating.

Miss Ormsby sang, among other things, the Elizabeth aria, "Dich, theure Halle," from "Tannhäuser," with dramatic interpretation and splendid tone. Her voice seems especially suited to the Wagnerian demands. She shows genuine talent, the "feu sacré" perhaps, and certainly a straightforward, honest, artistic effort to do her work right.—The Omaha (Neb.) Bee.

Never perhaps has a more brilliant audience assembled at the Columbia than that which greeted Louise Ormsby last evening. The first number, an aria, largo, by Handel, with violin obligato by Mr. Christensen and organ accompaniments by Professor McClelland, was received with warm applause.

"Es Binkt der Thau," by Rubinstein, was rendered with artistic phrasing. "Au ein Veilchen," a dainty bit by Brahms, and "Feldensamkeit," by the same composer, were delightful. The favorite with those present seemed to be Tosti's "Matinata," the audience marking their gratification by recalling the singer, and she responded with the charming little encore, "Mighty Lak a Rose." Miss Ormsby was particularly successful with two examples of Massenet, both of which, an aria from "Le Cid" and "Noël Païen," she sang with fluency, fervor and dramatic expression.—The Idaho Daily Statesman, Boise, Idaho.

Some telling lines from Miss Ormsby's European press notices read:

Louise Ormsby, who gave a concert at Bechstein Hall yesterday afternoon, hails from America, and has, we understand, been studying her art with Madame Marchesi. She possesses a soprano

voice of adequate range and considerable flexibility, over which she has established good control, and her interpretations of the various songs on her list were marked by earnestness and intelligence.—The London Telegraph.

Miss Ormsby owns a soprano voice of very pleasant quality; she has a knowledge of style, and is altogether a singer whom it is a pleasure to hear. In songs by Cesti, Scarlatti, Leroux, Wagner, Schumann, and others, her ability was admirably shown, and success was assured her.—The London Times.

The best work of the afternoon was done in Goring Thomas' "Le Baiser," MacDowell's "Thy Beaming Eyes" and Leroux's "Le Nil." In all these songs Miss Ormsby displayed a sense of style and a power of varying tone color which are not a gift of sopranoes of her character of voice. In Schumann's "Aus meinen Thränen sprissen" the same qualities were noticeable. Miss Ormsby, who possesses a fine and well trained voice, should be heard again.—The London Daily News.

Miss Ormsby sang Cesti's "Intorno all' idol mio" with neatness, and the Scarlatti "O Cessate di piangermi" with crisp gracefulness. With the "Dich theure Halle" from "Tannhäuser" the singer touched on the dramatic side of song, and her fresh, clear voice rang out with fine effect.—The London Stage.

The whole range of her voice is sweet, strong and moving, and Miss Ormsby did her work with almost perfect finish.—The Court Circular.

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EVA B. DEMING will open her classes in sight singing, ear training and choral music at her Carnegie Hall studio, New York, after a busy ten weeks in Chicago, where she has been teaching during the entire summer. Miss Deming will conduct her classes at her old studio, 405 Carnegie Hall, Mondays and Thursdays, but she has taken new residence studios at the Hotel Walton, Seventieth street and Columbus avenue, where she will receive private pupils after the first of October. During the years Miss Deming has been teaching these subjects her work has developed so that it is now known throughout this country and abroad.

What she accomplished in sight singing so far transcends what is usually regarded as a study of that subject that even those who are musicians in other lines often find this course of study under her direction helpful.

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The work in ear training is one of the very valuable parts of her system, and this has proved of the greatest help to both piano and vocal students.

Eduard Möricke, of the Stettin Opera, has been engaged by Cosima Wagner as assistant conductor at the next Bayreuth Festival.

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